

# MUSICAL AMERICA

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## NATIVE COMPOSERS EARN HONORS AT ANNUAL FESTIVAL

Fourth Session of National American Music Festival in Lockport Most Successful in History—Prizes for Young Artists Among Admirable Features of Gathering—New Songs and Instrumental Numbers by Many American Composers—Distinguished Musicians Appear in Week's Programs

LOCKPORT, N. Y., Sept. 8.—The fourth season of the National American Music Festival at Lockport closed Sunday evening, Sept. 7. This was by far the largest and most successful session in the history of the festival. Among the many artists who appeared on the programs were: Singers, Maria Condé, Blanche Da Costa, Florence Macbeth, Mabel Corlew Smith, Marie Sundelius, Marie Zendt, Kathleen Hamilton, Lila Robeson, Frederick Gunter, Harvey Hindermeyer, Charles W. Clark, Arthur Middleton and Earle Tuckerman; violinists, Cecil Burleigh and Arthur Hartmann; pianists, Oliver Denton, Edna Gunnar Peterson, John Howell, Mme. Sturkow-Ryder and Edith Thompson; accompanists, John Warren Erb and Harry M. Gilbert.

In addition to the above named, many younger artists took part in the festival, several revealing excellent possibilities. The assistant accompanists were Mrs. E. D. Beviitt and Walter Wild.

Much enthusiasm was shown throughout the entire week and many new and beautiful compositions were presented. Probably the most popular composer was the versatile Hallett Gilbert, whose songs were featured by many artists. Cecil Burleigh's works were also much enjoyed, as were those of H. T. Burleigh, Alice Barnett, Howard Brockway, Charles Wakefield Cadman, F. Morris Class, Marshall Kernochan, Frederick Vanderpool and A. Walter Kramer. Many of the composers were present throughout the festival.

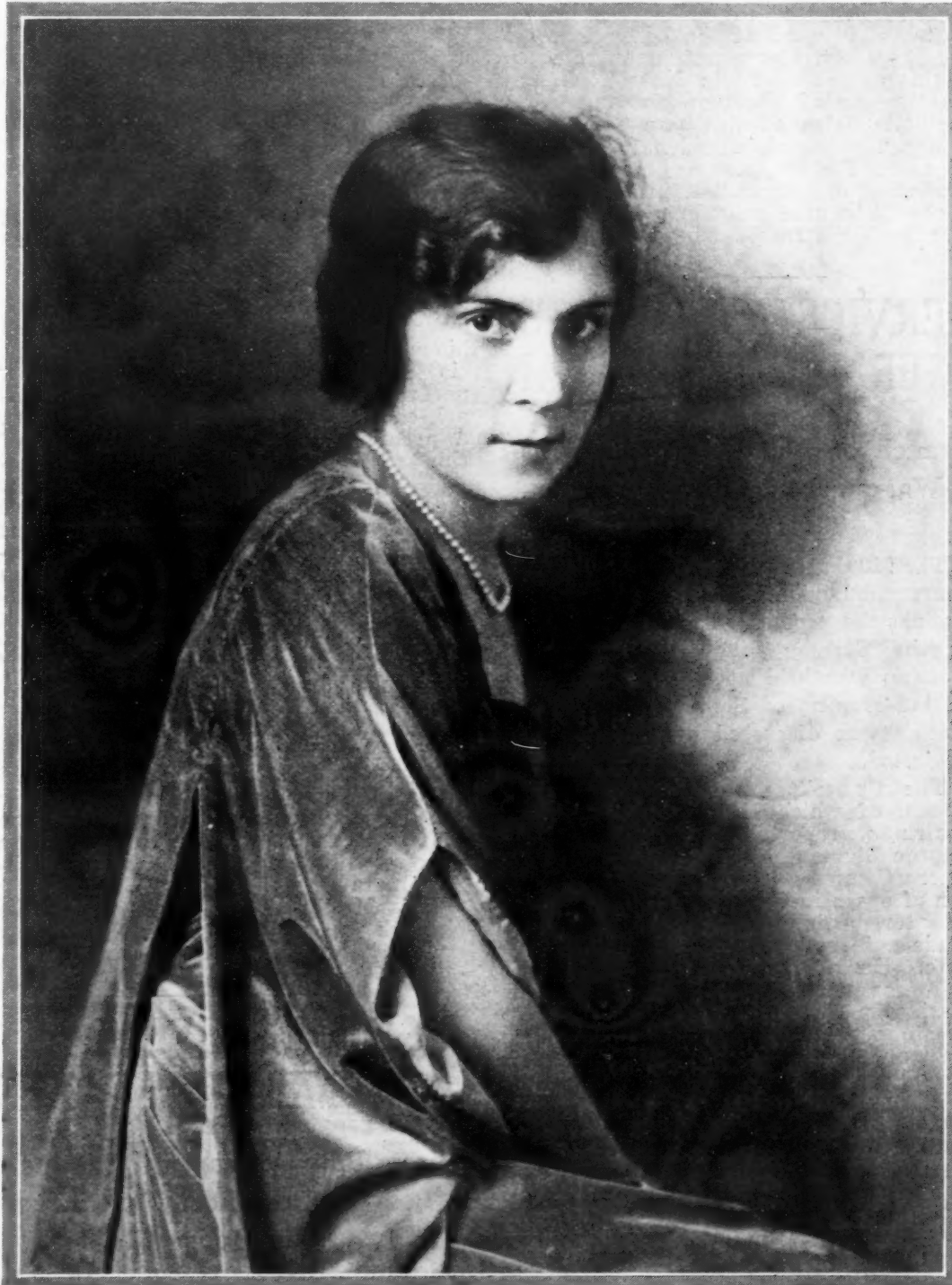
That this festival is doing much for the advancement of American music was the consensus of opinion of the large aggregation of musicians assembled for the week. Much credit is due the founder and general director, A. A. Van de Mark, for the way in which this stupendous undertaking has been developed.

The programs as presented day by day were as follows:

### Opening Session Inspiring

The session opened with the singing of "America," after which Rev. D. Hodson Lewis made a dedicatory prayer. The local poet, M. A. B. Evans, had prepared a special ballad for the occasion and was to have presented it in person. However, owing to a serious accident Mrs. Evans was unable to be present and this task fell to Prof. Carl Wachter of Buffalo University, who impressively read the beautiful lines of "The Music of America." Charles W. Moss, a representative citizen of Lockport, gave a short address of welcome. Later in the morning Prof. Wachter gave an interesting talk on "American Music and Americanism."

Following the opening ceremonies came the only solo number of the session. C. Mae Fierson, a Negro soprano, presented Southern songs with a delightful simplicity and charm which commanded



FRANCES NASH

Brilliant Young American Pianist, Who This Season Will Make Her First Visit to the Pacific Coast and South America. (See Page 32)

the rapt attention of the audience. Hazel Peck, a young pianist, opened the afternoon program. The various movements of her number—a Suite by Foerster—were well interpreted.

Sara Lemer, violinist, played a group of interesting compositions. "Waves at Play," by Grasse, and parts of "Wah Wah Taysee," by Cadman, were given with muted strings with which the player accomplished a beautiful effect. The last number of the group, "From the Canebrake," by Gardner, was a syncopated melody with much charm.

Bessie Bowen Ricker, reader, gave the last number. Mrs. Ricker has just returned from work in the camps abroad and was given a royal welcome.

In the evening first honors were equally divided between Mme. Marie Sundelius, soprano, and Arthur Middleton, basso. As usual Mme. Sundelius captivated the large audience before she had sung twelve measures of her first song. Seldom does one hear a singer who so beautifully combines purity of tone with great brilliancy, and Mme. Sundelius's great artistry was of much inspiration to the younger performers at the festival.

Mr. Middleton has delighted Lockport audiences so many times that he needed no introduction when he stepped upon the platform on this occasion. His sonorous, rich voice, masterful interpretations and distinct diction made his numbers intensely interesting. The only regret of the audience was that he did not sing more.

Oliver Denton, pianist, gave a splendid interpretation of the "Eroica" Sonata by MacDowell. The composition stood out clearly in the program, and was played with clean-cut technique.

Frederica Gerhardt Downing, a contralto with a naturally full, round voice, sang several songs, and Harry Gilbert and J. Warren Erb greatly assisted the performance with sympathetic accompaniments.

### Diction an Interesting Topic

The morning session was given over to a round table on "Voice." The eminent authority on diction, Adele L. Baldwin, gave a paper and Chas. E. Watt of Chicago a short address on "What Next?" Mme. Katharine Evans von Klenner, founder and president of the Opera Club of America, also made some interesting and instructive remarks.

Although the weather was quite threatening a goodly number of people were at Thurston's Auditorium to hear the Tuesday afternoon concert. Earle Tuckerman, baritone, was the first on the program and also sang another group of songs later in the afternoon. Mr. Tuckerman has a personality which is interesting. His voice is evenly developed and of good quality. In commenting on the excellence of Mr. Tuckerman's diction, it is interesting to note that American singers seem to be giving more consideration to careful enunciation and are proving that, providing the voice is

## GERMANS FIGHTING TO DOMINATE THE WORLD OF MUSIC

With Economic Hopes Wrecked, New Republic Is Concentrating Efforts on Art—Berliners Storm Their Opera Houses and Concert Halls—Paderewski May Return to the Recital Platform—Carl Rosa Company Extends London Season—Ravel's Exquisite Opera, "L'Heure Espagnole", Produced During Final Week at Covent Garden

London, Aug. 6, 1919.

WHEN paying a visit to the American Consulate to secure the necessary America visa to go to France, I was very much surprised to meet there none other than Mme. Schoen-René, the singing teacher, formerly of Berlin. As Mme. Schoen-René was leaving for America two days later, I lost no time in crowding as many questions as possible about Berlin into a short interview. Madame, who left Berlin the latter part of June, confessed that on the whole conditions were miserable in Berlin at the time of her departure. There was not nearly enough food for all in spite of the many American shipments. And there, as well as in other countries, profiteering and hoarding had become the order of the day. While the food rations allotted to the individual were not sufficient to keep the human system up to anything like a normal standard, the more affluent always could and did contrive to make surreptitious purchases at iniquitous figures. But in the profiteering world, just as in the case of the official market figures, prices had improved somewhat. Thus butter was to be had from profiteers at 36 marks per pound, while at the official market 7 marks was asked for the same commodity. But in the latter case, only 50 grms. weekly were allowed per capita. Proportionately the same state of affairs prevailed with all other staple products. As to clothing, Mme. Schoen-René admitted that it was very expensive, but that reports of everyone going about in paper clothes and with sandals and wooden shoes on their feet was an unfounded rumor. While the poorer classes, Mme. Schoen-René admitted, were pictures of abject misery, both as to their physical condition as well as to the forlorn state of their clothing, the appearance of the affluent ones was characterized by sumptuous costliness.

### Germans Musically Active

When we asked Madame how she considered the musical outlook in Germany, she declared with conviction that the Germans, realizing that there was but little hope for them to regain a dominating financial position in the world for some time to come, seem to have concentrated their endeavors on a sphere in which they believe they stand a good chance of again gaining world recognition. And that is the sphere of music.

Musically the Germans are frantically and unceasingly active. Money is spent freely for every conceivable form of musical entertainment. The result is that the opera houses (the erstwhile Royal Opera, now designated as the "State Opera" and the "Charlottenburg Opera House") are literally packed every evening. There are no restrictions as to the repertoire. Works of all countries—of the late hostile countries as well as others—are performed indiscriminately.

[Continued on page 5]

[Continued on page 4]



## STIRRING WELCOME FOR ENGLISH OPERA

Deferred Opening at Shubert  
Theater Greeted with  
Crowded House

The old adage, "Better late than never," found ample fulfillment on Monday evening, Sept. 8, when the Gallo English Opera Company began the engagement at the Shubert Theater which had been deferred one week by the theatrical strike.

Not even the hottest night in the past month served to deter a crowd that amply filled the theater before Max Bendix had assumed the baton. It was a crowd, too, that was enthusiastic in its appreciation of conductor, orchestra, and the admirable cast with which Fortune Gallo and Bradford Mills presented the famous Gilbert and Sullivan production. The "Mikado" was staged under the direction of George Herbert, who gave the old-time favorite a new scenic garb that was a distinct improvement on the staging usually provided.

William Danforth was one of the best *Mikados* that New York has seen and his impersonation met with the most enthusiastic appreciation. Jefferson De Angelis as *Ko Ko* was another high light of the performance, and his modernization of the famous "I've got them on my list"—which included the soap-box orator and the prohibitionist—apparently struck a most vulnerable spot with his audience. Warren Proctor was the *Nanki Poo* and everything that that hapless minstrel should be. He has gained appreciably both in stage presence and vocal ability. The *Pooh Bah* of Louis Cassavant was all that Gilbert and Sullivan traditions demand, and James Coon was a capable *Pish Tush*.

The English company had a pleasing surprise in the little Japanese soprano, Hana Shimosumi, who revealed in her *Yum Yum* a voice of delightful quality and a winsome personality. Her singing of the "Moon and I" had to be repeated several times. Rosamond Whiteside, daughter of Walker Whiteside, the actor, and Gertrude Shannon made up the trio of little maids, and some of the best singing and dramatic work of the evening was done by Greta Risly in the *Katisha* rôle.

Max Bendix conducted with spirit, although with less regard for the Gilbert and Sullivan tradition than might have been expected. One could not quite understand, for example, why the second verse of the madrigal should have been omitted.

M. S.

## HAMMERSTEIN WILL PROBATED

Entire Estate Left to Widow—Document  
Is Not Contested

The will of Oscar Hammerstein, giving all to his widow, Emma Swift Hammerstein, was probated on Sept. 5 by Surrogate Fowler. The widow took the oath as executrix.

The will was executed on Feb. 27, 1918. Mr. Hammerstein died on August 1. Because he left three children, namely, Arthur Hammerstein, Rose Tostivan, Stella Keating, and three grandchildren, Theodore Hammerstein, Oscar Hammerstein and Reginald Hammerstein, who did not waive the issue of a citation consenting that the document be admitted to probate, they were cited by the court to attend its probate, which they all failed to do.

One of the grandchildren being under the legal age, Surrogate Cohalan appointed Norbert Heinsheimer, lawyer of 165 Broadway, special guardian of the infant and directed him in behalf of the child to go carefully over the execution of the document and the manner in which it was drawn and to contest the probate if he believed it not to be right.

In his report to the Surrogate Mr. Heinsheimer said that the deceased was at that time of sound mind and memory, not under any restraint and that the instrument was perfectly drawn under the rules of law. Why the three children and the other two grandchildren failed to sign waivers of citation was not disclosed in the special guardian's report.

## Acquires Hammerstein Scenery

Arrangements were concluded on Sept. 6 between Emma Swift Hammerstein, widow of the late Oscar Hammerstein, and the management of the Star Opera Company for the purchase by that company of all scenery, properties and elec-

trical effects owned by Mr. Hammerstein, also Mr. Hammerstein's storehouse on East Nineteenth street.

The list of operas includes "Tales of Hoffmann," "Romeo et Juliette," "Martha," "Quo Vadis," "Don Quixote," "Tannhäuser," "Juggler of Notre Dame," "Cavalleria Rusticana," "Traviata," "Carmen," "Il Trovatore," "Pagliacci," "Aphrodite," "Lakmé," "Magic Flute," "Samson and Delilah," "Daughter of the Regiment," "Tosca," "Bohème," "Louise," "Thais" and "Salome."

The scenery, properties and electrical effects were partly made here and partly in London and were used at the London Opera House during Mr. Hammerstein's season there, and shipped to the United States to be used at the Lexington. At the time, Mr. Hammerstein expected to again present opera in New York, but was prevented through an agreement with the Metropolitan Opera Company.

Mrs. Hammerstein had had a number of offers for the scenery from various producing managers, but preferred that it should be used only for opera, thereby meeting the earnest wish of her late husband.

## SERVICE MEN OPPOSE GERMAN OPERA PLAN

Branch of American Legion Will  
Wage War Against Lexington  
Theater Project

The Manhattan Naval Post 338 of the American Legion has declared open war against the production of German opera in the German language. A special meeting was held at 509 Fifth Avenue on the evening of Sept. 4 at which the matter was discussed and a campaign projected.

The Committee on Insidious Propaganda, of which Harold M. Schwab is chairman, reported that he had seen George Blumenthal, manager of the Star Opera Company which is planning a season of opera in German at the Lexington Theater, beginning on Oct. 20, and had made a formal protest against the venture. He also saw Mr. Grundy, who is co-owner with Mr. McCormick of the Lexington Theater, to enlist his interest in stopping the production of opera in German, but without success. Mr. Grundy's reply, according to Mr. Schwab, to his protest against the renting of the Lexington Theater, was: "Are patriotic movements to keep me from renting the theater for \$30,000?"

The spirit of the meeting as a whole was one not of antagonism toward German music but against the use of the German language. Another point brought up was the importation, at the present time, of German singers. Mr. Schwab stated that Mr. Blumenthal had categorically denied that any new singers were to be brought from Germany for his company, but that he (Mr. Schwab) had ascertained that this statement was untrue and that while Mr. Blumenthal, upon a recent visit to Europe, had not been permitted to enter Germany, he had got into communication with musicians by telegraph and by cable since his return, and that singers new to America had already arrived. The attitude of Otto Goritz, who is artistic director of the Star Opera Company, was also dwelt upon.

A delegate from the Central Federated Union, who refused to give his name, declared that "there would be no German opera sung in this city by the aid of Union labor."

It was finally decided that an active publicity campaign be waged by means of every possible form of publicity, including street-corner speeches by the Victory Minute Men.

## Nothing Will Stop Him, Says Manager Blumenthal

Mr. Blumenthal, when seen, said that he intended to produce German opera and that nothing was going to stop him. "I am in this German opera business and I'm going to stay in it," said Mr. Blumenthal. "We are not only going to produce opera in German, but also in French and Italian."

"There is nothing un-American about this. I was born in the United States, and at least ten per cent of the subscribers to our opera season are Americans. My father was a veteran of the Civil War."

"Attempts have been made in the past to produce German operas in English or Italian, and they have failed. There will be no propaganda and no mention of the war in these operas. They are simply entertainments."

## NEWARK TO HAVE ITS OWN OPERA COMPANY

Organization Will Give Six Per-  
formances on Consecutive  
Sunday Evenings

NEWARK, N. J., Sept. 6.—Close on the announcement of the magnificent Fuerstman series of artists' recitals comes the prospectus of the newly formed Newark Grand Opera Company.

The story of this new enterprise is one of ardent self-sacrifice on the part of a few devoted lovers of music. For several years there have been given, from time to time, certain small operatic performances, which proved to be more or less successful. The fact is now divulged that the moving spirit in these earnest attempts to bring opera to Newark was Ernesto Castellucci, a young musician with ambitious ideas.

From a disinterested person the writer learned how Mr. Castellucci had staked his meagre capital, with no hope of financial return, in order to produce a few performances of popular opera in Newark each year. Finally, Biagio Roberti, a prominent manufacturing jeweler of this city, interested himself in the project. Bringing to the task a keen insight into business methods and an extensive acquaintance among prominent citizens of Newark, Mr. Roberti was able to announce a series of six operas to be given at the Broad Street Theater on consecutive Sunday evenings, beginning Sept. 21, and including "Aida," "Lucia di Lammermoor," "Faust," "Masked Ball," "Rigoletto" and "Forza del Destino." The singers are drawn from the forces of the Metropolitan, Chicago and San Carlo Opera companies, and include Gladys Axman, Ada Navarrete, Manuel Salazar and Angelo Antola. Carlo Nicosia has been chosen conductor. The chorus, orchestra and corps de ballet are announced as being from the Metropolitan Opera House.

It is Mr. Roberti's plan to follow the Newark season by a tour of New Jersey and perhaps of neighboring states.

P. G.

## FIGHT TO REPEAL ADMISSIONS TAXES

Three Bills Aiming to Eliminate  
Levy on Entrances Introduced  
in House

WASHINGTON, D. C., Sept. 10.—The past week has seen renewed activity in Congress directed toward the repeal of both the admissions tax and the theater tax. This is in accordance with the prediction of both Chairman Fordney, of the House Ways and Means Committee, and Floor Leader Mondell that these repeal bills would be given first place on the legislative program once the more pressing legislation is out of the way.

Three bills for the repeal of the admissions tax have been introduced since Sept. 2, the first by Representative Charles B. Timberlake, of Colorado, the others by Representatives J. Charles Linthicum, of Maryland, and Albert W. Jefferis, of Nebraska. The provisions of the bills introduced by Representative Jefferis and Linthicum also cover the theater taxes as well as admissions, the purpose of both bills being to eliminate both of these sections (Nos. 800 and 1001) from the present war revenue law. It has been definitely decided by the House Ways and Means Committee that no further hearings will be held on these or preceding repeal bills.

Up to this time, there have been eleven bills and joint resolutions introduced in Senate and House for the repeal of the admissions taxes.

A. T. M.

## BRUNO STEINDEL REINSTATED

Noted 'Cellist Completely Exonerated of  
Federation's Disloyalty Charge

CHICAGO, Sept. 6.—Bruno Steinidel, who was first violoncellist of the Chicago Symphony Orchestra, has been completely exonerated of the charge of disloyalty placed against him by the Chicago Federation of Musicians, and thereby hangs an interesting tale.

For some reason, this unwarranted charge (which cost him his position with

the Chicago organization) was attributed to the U. S. Government, but in a letter over his own signature, United States District Attorney Charles F. Clyne states that there never was any prosecution of Mr. Steinidel by the Government, as they had absolutely no evidence against him of any sort. It seems to be a case of "wheels within wheels," and the true story of these charges would undoubtedly be very interesting. However, Mr. Steinidel has been completely exonerated by the Federation, as well as the U. S. Government, and that, after all, is the salient feature.

Already, though only a few days have passed, the noted cellist has been the recipient of numerous offers from leading orchestral organizations, but he is booked for a country-wide tour in connection with a trio recently formed.

M. M.

## DAMROSCH FORCES TO TOUR EUROPE

Orchestra Has Honor of Establish-  
ing Noteworthy Pre-  
cedent

The season of 1919-1920 marks the thirty-fifth year in which Walter Damrosch has wielded the baton in the conductor's stand of the New York Symphony Orchestra, a record perhaps unequalled in the history of symphonic music.

The orchestra of the Symphony Society of New York is, of course, a cherished institution in the city's musical life and the fact that the endowment of Harry Harkness Flagler has placed the orchestra on a permanent basis makes its position secure for many years to come. The Symphony is spreading its influence not only through city and nation but during the coming spring it will become even international, as the orchestra of ninety-three men under Mr. Damrosch's leadership sails for Europe about April 20 at the invitation of the French Government, an invitation conferred by the Italian and Belgian governments and by a committee of eminent musicians in England. The orchestra will make an eight weeks' tour through France, Belgium, Holland, Switzerland, Italy and England, the opening concert on May 4, 6, 9 being held at the Paris Opéra House, which has been put at Mr. Damrosch's disposal by the Minister de Beaux Arts.

This will be the first time that an American symphony orchestra has ever made a European tour, and shows that the artistic tide is turning and that America, once dependent on Europe for a musical sustenance, is beginning to repay her debt.

## MUSICIANS HELP TO GREET GEN. PERSHING

Chamberlain Berolzheimer Has  
Charge of Musical Part in Great  
Civic Reception

City Chamberlain Philip Berolzheimer in whose hands are the arrangements for the musical portion of the great reception being given this week to General John J. Pershing, announced on Monday that nearly all the members of his advisory board of prominent musicians would participate in the ceremonies. The board consists of Mme. Frances Alda, Joseph Bonnet, David Bispham, Harold Bauer, Dr. William C. Carl, Enrico Caruso, Walter Damrosch, Mischa Elman, Edwin Franko Goldman, Lieutenant John Philip Sousa, Reinald Werrenrath and Eugen Ysaye.

The principal musical event of the week in connection with the celebration was scheduled for Wednesday night and was featured as the Pershing Concert to take place on the Mall in Central Park. Walter Damrosch and the New York Symphony Orchestra with celebrated soloists were announced. A detailed report of the concert will appear in *MUSICAL AMERICA* next week.

At the Mayor's formal reception to General Pershing on his arrival in New York Monday Mr. Berolzheimer had as his guests a number of prominent musicians and representatives of the musical press.



# "Lift Our Art Schools Above Financial Speculation", Urges Bodanzky

Eminent Conductor of the New Symphony Orchestra Makes Stirring Plea for Organized Governmental Support of the Arts—The Place of the Symphony Orchestra in Musical Development of America—"We Must Learn to Think More of Art and Less of the Artist"—A Word for the Young Composer.

By MAY STANLEY

A "UNIVERSAL CITY OF THE ARTS"—that is the great need in this country to-day, according to Artur Bodanzky, distinguished conductor of the Metropolitan Opera Company.

Mr. Bodanzky is just back from a three months' sojourn at Seal Harbor, Maine, and is plunging with zeal into preparations for the debut of the New Symphony Orchestra, which will be made under his baton on Oct. 9.

Mr. Bodanzky's belief in the need of a governmentally-controlled school or city of the arts has been strengthened through his self-imposed task of looking over the innumerable scores submitted to him during the last year.

"I have gone over more than a hundred scores during the summer months," Mr. Bodanzky said. "These scores were submitted by musicians of every country and in only a regrettably few was there real merit. Americans do not need to point the finger of censure at their own creative artists any more than the people of other countries, for the stagnation in art is to be observed everywhere. No, I do not believe that the war has had this effect, but I do believe that the sterility of art in the last few years was responsible for the war. In the last decade the search after beauty, the striving for the spiritual, has been submerged, drowned, in the mad rush for wealth. This is true of every civilized nation. In our material development, our grasping of gold and the things which make for luxury, there was no place for the long, painful struggle toward perfection through which the arts are developed.

"What I am saying is nothing new; it has been said before, but it should be repeated over and over again until its truths strike home to us.

## Need for Government Support

"We have here a country rich in embryonic art—America does not count its gifted young men and women by the dozens, but by the hundreds—but the efforts made to develop this talent, to give this flower of art the proper soil, are sporadic and unconnected. The United States will never achieve a real art atmosphere until we have Government support of our institutions of art. And when I use the word I speak of all branches of the arts. One's general and artistic education should go hand in hand. It should be no more difficult in this enormously wealthy country for a young man to gain an education as a musician, a sculptor or a painter than it is to complete his high school education.

"At the present time we have many good conservatories, it is true, but their goods are sold. They are as commercial as any grocery. As I said before, we need a Universal City of the Arts where these talented young artists can be trained, with hundreds of scholarships for the really gifted. I had hoped that the Juilliard gift would be worked out in this manner, but more than the gifts of wealthy patrons of the arts we need Governmental support that will lift the arts in this country above the financial speculation of private individuals.

Mr. Bodanzky was asked what part he believed the orchestra plays in the musical development of this country.

"No other branch of musical art can aid so greatly as the symphony orchestra," was the quick reply; "but here, again, there are innumerable problems. The residents of a large city can at the present time enjoy good orchestra music. Such movements as the Stadium concerts this summer have brought good music within the reach of thousands. But, of necessity, the large orchestras are only heard in the larger cities. The expense of transportation, limited size of auditoriums, and similar problems, make it

impossible to carry the larger orchestras to small cities. The only answer that I can see is the development of local orchestras, and we have the most heartening signs of this all over the country. Cincinnati, Detroit, Minneapolis, Los Angeles—cities like these in every part of America took the lead and their example will be followed in the smaller cities as the interest in music grows and as we provide means for the training of conductors and orchestral players.

## Distinctly an American Problem

"When I speak of the interest in music growing," Mr. Bodanzky continued, "I speak of a problem that is distinctly American, for we have here a very great interest in the artist, with an astonishingly small interest in his art. At the opera the people do not care what the opera is so long as Caruso or Farrar is singing it—what incentive does that give to produce new works, fine works of merit, when the public is perfectly content with the same old, hackneyed, threadbare things so long as a great tenor or famous prima donna can be heard?

"The campaign that MUSICAL AMERICA has waged for recognition of music in the public schools, the awakened interest in music shown by the attendance at summer concerts, the vogue of the talking machine, all these factors are working toward interest in music for itself instead of in the artist, and it is one of the healthiest signs of the day.

"With the coming of a greater public interest in music for its own sake will come the appearance of innumerable small orchestras, and these will give the young composer his opportunity. A great many composers feel that the conductors of the great symphony orches-



Artur Bodanzky as the Camera Records Him. No. 1—"The Dreamer's Face" Might Be the Title of This Study of Mr. Bodanzky. (Photo © by Goldberg); No. 2—On the Grounds of His Seal Harbor Cottage. (Photo © by Walter H. Dole, Boston, Mass.) No. 3—A Stroll Through the Woods with Mrs. Bodanzky and the Children



## Pertinent Sayings of Artur Bodanzky

*American audiences think too highly of the artist and too little of his art.*

*Until the Government is back of all artistic endeavor in this country we can not achieve the eminence we seek.*

*Art throughout the world has been drowned in a golden flood of money.*

*We need a "Universal City" of the arts as well as of the movies.*

*The stagnation in art today is not due to the war—the war arose from stagnation of the arts.*

tras do them an injustice in not presenting and sponsoring their works. But the conductor has an obligation to his public that the young composer and his friends sometimes forget. His standards must be maintained, while, at the same time, he is anxious to encourage genius and present new works of merit. Hence the long searchings through new material, which, under present conditions is not fraught with very great results. If the smaller cities had orchestras with governmental or municipal support, their programs could very well give space to compositions that have merit but do not measure up to the standards of the great orchestras of the country. The young composer can in this way have the advantage of hearing his music performed and profit step by step until his work is perfected.

"All these things have been said before by other workers in the cause of art, and they have also emphasized another point that I hold highly important—the need for long, patient work and continuous effort if genius is to be made fruitful. Quantities of writing and much bad literature is a predominant feature of one phase of American art. Just so we have innumerable singers and much bad singing. Both are due to haste, to the desire to reach a goal without the necessary preparation. When our Government realizes the great need for putting the field of art above private speculation, and when the student learns that ten, twelve or fifteen years of preparation goes into the making of a great artist, then—and not until then—will we have the art development of which we dream."



## GERMANS FIGHTING TO DOMINATE THE WORLD OF MUSIC

[Continued from page 1]

So these institutions are simply coining money, and, if anything, are putting on even better performances than before the war.

"But how can the singers do justice to the operas, if they are undernourished?" Mme. Schoen-René was asked.

"Undernourished!" she replied. "If you saw them you would not think that they were. A great many of them look stouter and better fed than they ever did. Naturally, with all this prevailing craze for music, the artists are also making good profits and so are in a position to spend vast sums for the necessities of life."

Nor is this musical popularity confined to grand or light opera entertainments, according to Madame.

### Concerts in Berlin

The concerts in Berlin to-day are more numerous and far better attended than ever before. The symphony concerts of the State Opera Orchestra, under Strauss, the Nikisch concerts in the Philharmonie, the Weingartner concerts with the Philharmonic Orchestra, and every imaginable form of recital simply attract the public in legions. It matters not what the prices are, people are bound to attend, for musical entertainment is the one thing for which all—even those in moderate circumstances—will spend money. It furthermore became evident from Mme. Schoen-René's remarks that the musical man of the hour in Berlin in June was Weingartner. When this eminent conductor—whose extraordinary genius we well remember—conducts the Philharmonic Orchestra, the seats are booked days in advance. At a recent symphony concert Weingartner stirred the audience to such a frenzy of enthusiasm that the public swept onto the platform and then into the green room and insisted upon carrying the conductor on their shoulders from the Philharmonie to his hotel.

Madame Schoen-René, who, before she went to Germany, was active for many years as a vocal teacher in Minneapolis and St. Paul, sailed for New York on the *Noordam* on Sunday, so that in all probability she will have arrived and been interviewed before these lines are printed. In conclusion, Mme. Schoen-René also brought the news of the sudden death from heart failure of Jacques Mayer, the prominent American business man in Berlin, in whose hospitable home and especially at his ever well-stocked table so many American artists found a welcome refuge during the first years of the war.

### Rosa Prolongs London Season

The success of the Carl Rosa Company with their season of opera in English at

the Lyceum Theater, London, has induced the management to prolong the season another week. Friday will see a singularly elaborate performance of "Aida," at which about 500 artists and supernumeraries will assist. "Stella Maris" is to be the event during the sixth week, while on Friday, Aug. 22, Percy Colson's one-act opera "Pro Patria" is to be produced. In connection with this season, Isidore de Lara's opera "The Three Masks" is also to be given its first London representation. Judging by the autumn bookings, the coming musical season of London promises an unlooked-for activity. All of the concert halls are already heavily booked up for concerts. The promenade concerts are to be resumed a week from Saturday next decided to put on at Prince's Theater a series of Gilbert and Sullivan works, to be known under the generic name of Savoy Opera.

### The Covent Garden Season

During the past season at Covent Garden there were eighty-three representations, distributed as follows: "Aida," (Italian) seven; "Bohème" (Italian) nine; "Un Ballo in Maschera" (Italian) two; "Il Barbiere di Siviglia" (Italian) three; "Faust" (French) six; "Heure Espagnole" (French) three; "Iris" (Italian) three; "Louise" (French) four; "Madame Butterfly" (Italian) five; "Manon" (French) five; "Nail" (English) two; "Prince Igor" (English) one; "Romeo and Juliette" (French) three; "Pagliacci" (Italian) six; "Rigoletto" (Italian) four; "Il Segreto di Susanna" (Italian) three; "Tosca" (Italian) seven; "Traviata" (Italian) three; "Therese" (French) two; "Thais" (French) five.

It really cannot be said that on the whole the season's repertoire furnished any startling interest. Still, not all in this connection is attributable to a management. The average layman, and possibly many a professional artist, does not realize what a vital factor the publishers are in the selection of a season's repertoire. It is always a case of "if you do not produce this, you cannot have that!"

### A Dual Bill

The night before the close of this year's Covent Garden season with a fairly nondescript performance of "Aida" saw a dual production of Maurice Ravel's one-act opera "L'Heure Espagnole" and "Bohème" before a but thinly filled house. The story of Ravel's novelty is really so *risqué* that I find myself unable to set forth here a synopsis of the plot. Fully realizing that this remark is only inclined to stimulate the curiosity of three out of every five of my readers, I still must refrain in my exaltedness as "a pure-minded American" from going into details. But subtly suggest, I suppose, I may.

The quintessence of it all is, the amorous propensity of the young wife of the much older watchmaker of Toledo. Madame is of an enterprising turn and after unsatisfactory attempts to establish either of her two select admirers in the official position of *paramour*, decides with considerable initiative, to content herself with a husky townsman who voluntarily assists in doing odd jobs about the house. The music of Ravel is exquisite; very, very modern, of course, but of scintillating beauty, superbly characteristic of the developments on the stage and orchestrated with incomparable gracefulness and charm. What is more, the score with all its modernism offers no complexities that the untutored or hide-bound classicist can fail to grasp readily. Percy Pitt conducted with much comprehension and lightness of touch, though with somewhat carefully tempered spirit. The cast comprised Pauline Donalda as the eminently alluring young spouse *Conception*, Andre Gilly, Octave Dua, Edouard Cotreuil, and the supremely artistic Alfred Maguenat as the very life-like man of the people and subsequent lover, *Ramiro*.

The succeeding "Bohème" performance furnished interest by reason of the masterful and very clarified conducting of Maestro Leopoldo Mugnone—verily a virtuoso among conductors!—and the *Marcello* of Mario Sammarco. While this baritone's voice is not exactly what it was twelve or fifteen years ago in regard to compelling beauty of tone, the singer is still the inspired and conscientious artist of old for whom no detail is too insignificant. Consequently his finished interpretations offer almost quite as much satisfaction as formerly. Decidedly uninteresting, however, was the English singing *Mimi* of Jeanne Brola. Grand opera in English is quite all right, to be sure, but when only one artist employs this medium of interpretation, while the entire cast is singing Italian, the effect is jarring on one's senses and

artistic intelligence. Otherwise the cast was the same as on the season's opening night, with Thomas Burke again a very impressive *Rodolfo*.

And now that the Covent Garden season is finished, the greater part of London's musical activity has ceased. As a matter of fact, it can be designated as being dead; deader than a herring ever was in the fresh or salted state. We in the States, of course, are not unacquainted with a musical situation in which all matters are held in abeyance and the profession simply sits tight with its finger on the wire, as it were, expectant of thing to come later on. But at least we continue to dally with the wire. Here, however, the season's cessation is complete, exhaustive and profound. It is so all-embracing that even all the studios for teachers in Wigmore and Aeolian Hall are closed during the month of August. Imagine if you can, Carnegie Hall and other studio halls quite empty during one of the summer months and you will gain an idea of what musical London is like to-day. Most of the musical profession is taking its holiday, and that very thoroughly.

And yet, it must not be thought that the melody of tone has ceased throughout this holidaying land. Far from it! The English are, or have become, an extremely music-loving people. Almost every occupation to-day is carried on to the accompaniment of music. All meals, including the inevitable tea, in almost every manner of place are partaken of with a musical accompaniment. The hotels forsooth have their regular orchestras, as also the larger restaurants. But also the numerous "Maisons Lyons"—that might be likened to the Childs' restaurants of New York, were they not infinitely superior both as to food and comfortable and tasty equipments—furnish orchestral music with all meals, as also vocal soloists, frequently enough of a very acceptable order. It is here that many a striving but pecuniarily embarrassed young singer finds the opportunity of tiding over a financial distress, though thereby scarcely aiding his or her professional prestige. A firmly established feature at the sea-side resorts, like Margate and Ramsgate, are the concert-teas

in all the leading hotels, at which in conjunction with tea and cake, vocal, instrumental solo numbers and orchestral numbers are offered. The serious class of music here presented is quite as much of a surprise as that such a multitude of sea-siders should so readily forsake the sun-shine laden air of the sea-coast to spend an hour or two in what is all too frequently a gloomy room or hall, merely for the sake of having music with their tea.

Last week London also had its Thames River pageant. The procession left Surrey Commercial Dock at 3.45 p. m. for Custom House Quay where the King and Queen embarked and then proceeded to Cadogan Pier, Chelsea. The musical feature of the pageant was the choral welcome by members of the League of Arts Choir who sang a greeting at Cadogan Pier.

It would sound a bit blatant to say that the so successful revival of the Gilbert and Sullivan Operas at the Park Theater of New York had inspired the resident American manager of London, Gilbert Miller, to emulate this worthy example here. So we don't say it. But the truth of the matter is that Gilbert Miller, who has shown such admirable enterprise in the sphere of light opera for London, especially with his "Monsieur Beaucaire," has now and then to run the customary ten weeks. The opening of the regular concert season will also see the reappearance of Mme. Tetrazzini at Albert Hall on Sept. 20. Then, the London Symphony Orchestra is expected to resume the Monday evening symphony concerts with Albert Coates as the principal conductor.

It is also rumored that Kubelik, the great Czecho-Slovak violinist, will return to London after an absence of a number of years.

Another persistent report is that Paderewski is to return again to the concert hall. In many quarters, however, it is urged that if the Polish pianist really plays again in concert, it will only be for the cause of charity. For in his position as head of a state it would scarcely be compatible for him to give concerts or recitals in competition with other pianists. O. P. JACOB.

## SINGERS FROM ROME IN HEATED RIVALRY

### Both Bodies Claim Exclusive Rights to Authoritative Sanction of Their Tours

A new musical season invariably brings out wars and rumors of wars, some deadly, some amusing and some both. At present, for the season is not yet well under weigh, the rivalry between the two organizations which have come to us from the Eternal City, is absorbing not only the reading matter in the dailies but the advertisement columns also. And the oddest part of the conflict is that both sides have what appears to be incontrovertible evidence of the genuineness of their claims.

The quartet of soloists which arrived a few weeks ago, has been advertised by its managers as: "The Only Real Legitimate Quartet of Soloists from the Sistine Choir," and it throws down the glove with precision and decision by saying: "The advertisements appearing in various newspapers that 'No other party of singers has the right to call itself Sistine' is absolutely false." They claim also to possess: "Credentials from Dr. Ernest Boezi, musical director of the Capella of the St. Peter in the Vatican and Lorenzo Perosi, perpetual director of the Sistine Choir of Rome," whereas the other organization, a body of seventy men and boys bills itself as: "The Only Official Body of Singers, The Vatican Choirs." Further down in its advertisement, occurs the statement: "Important Note:—Papal authorization has been bestowed upon the Vatican Choirs, under the personal direction of Maestro Casimiri, and no other party of singers has the right to call itself Sistine or pretend to be Papal."

### Lockout of Musicians in Paris Music Halls to End

The threatened lockout by the music hall, concert and motion picture managers will be ended on Sept. 16, in order to furnish work for the numerous actors and musicians who requested that amusement places be reopened. Salaries will be readjusted according to a scale fixed by the managers' association and will be at a higher figure than before the dis-

agreement. The managers have agreed not to deal individually with the combined union committee.

### Announce Additional First Players for Los Angeles Symphony

LOS ANGELES, CAL., Sept. 8.—Among the first-chair men engaged by Conductor Walter Rothwell for the Los Angeles Philharmonic Orchestra are Sylvain Noack, concertmaster; Edward Kastner, harpist, and Ilya Bronson, cellist.

### W. A. Clark Founder of Los Angeles Philharmonic Orchestra

The founder of the Los Angeles Philharmonic Orchestra was, inadvertently referred to in a recent issue of *MUSICAL AMERICA* as Senator Clark, instead of W. A. Clark, Jr.

### 4000 Join in Houston's Great Labor Day Sing

HOUSTON, TEX., Sept. 3.—A conspicuously popular feature of the Labor Day celebration here was the mass chorus singing under Roscoe Snyder's leadership. This unrehearsed sing was celebrated by 4000 persons and as the Labor Council's secretary, Mr. Carroll, said, "they fairly made the big woods ring out there at Hermann Park."

Roscoe Snyder of the War Camp Community Service conducts big "sings" in all the biggest retail stores here, at the regular meetings of such clubs for social and general civic betterment as the Rotarians, Keionis, and Salesmanship, the last named having an active membership of 500, and at all the school playgrounds. W. H.

### MARION ROUS

Appeared at the Peterboro Biennial N.F.M.C. in her unique Lecture-Recital "What Next in Music?"

"The kind of talk many a club needs."—W. B. M. in the *MUSICAL MONITOR*.

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Early Morning Group of Lockport Festival Musicians at the Famous Locks

## NATIVE COMPOSERS EARN HONORS AT ANNUAL FESTIVAL

[Continued from page 1]

well placed, it is possible to sing the English language in such a manner as to make every word clear and distinct.

A good pianist is always a treat and Cleveland Bohnet is such a one. The vehicles which Mr. Bohnet chose to display his talents were all in the modern descriptive style. "Night Winds" by Charles T. Griffes deserves especial mention, both on account of the excellence of the composition and the true interpretation given it by the pianist.

Edna F. Indermaur, a pupil of Jerome Hayes, sang several artistic songs. This singer possesses a real contralto voice, pure and warm in character. Freedom of production, musicianly interpretation and distinct enunciation marked all her work.

Bessie Bowen Ricker again entertained the audience with her stories and the program was brought to a close with cello solos by James Liebling. Mr. Liebling's first two numbers were an Intermezzo and a Berceuse composed by his father, Max Liebling. So artistically was the Berceuse played that oftentimes it seemed that a violin was being used instead of a cello. The last number, a Humoresque by Boyle, demonstrated a skilful handling of *staccato*.

Concert-goers who demand a varied program could offer no complaint on the evening performance as the list of artists included a tenor, a soprano, a contralto and pianist. Frederick Gunster, tenor, opened the program with "Spring's a Lovable Lad," by W. Keith Elliott. Although much commendation is due Mr. Gunster for his smooth, resonant voice, the outstanding feature of his performance was his masterful interpretative ability. During the latter part of the program Mr. Gunster sang, among other numbers, Harry M. Gilbert's "O Were My Love Yon Lilac Fair," with the composer accompanying.

Melvina Passmore, a coloratura soprano, sang two groups of songs. Seemingly a little nervous at the beginning of her numbers, her voice soon warmed up and her closing number, "O Come Hither," by Bainbridge Crist, was a triumph of artistry. As an additional number she sang, "The Piper Hears the Summer Calling," by Mary Howard of Buffalo. Miss Howard accompanied her song. The composition, which is still in manuscript, is a delightful bit of writing.

Mme. Sturkow-Ryder, pianist, played her own compositions. Her first number, "Little Suite in C Minor," made up of three different movements, was decidedly a hit with the audience. A Fantasia Pastoral, written to depict the memories of visits to the zoo during childhood, was

full of descriptive themes, constantly changing in character.

That Lila Robson has a rightful place among the foremost American contraltos was clearly demonstrated. Her interpretations were full of fire and the climaxes given with an opulence of tone. Miss Robson showed her breadth of style when, after singing several dramatic songs, she presented Crist's "Mistletoe,"



Prize-Winners in the "Young Artists" Contest: Left to Right, Aeolia Martin, Pianist; Ralph Soule, Tenor; Louise Boedtker, Soprano

with a tenderness and pathos almost unbelievable. Her *piano voce* was a joy and her absolute fidelity to pitch something all singers should emulate.

### Young Artists' Work Heard

The third morning of the Festival opened bright and fair. By ten o'clock a fair-sized audience was in its place to hear the competition of young artists. Florette Oliver, a soprano with a full, round voice, opened the program. She was followed by Adelaide O'Brien, a lyric soprano, who possesses a naturally lovely voice. The third aspirant was Mabel Swick, a contralto from Niagara Falls. This singer revealed a mellow voice of excellent timbre and had no difficulty in holding the attention of the audience through her group. McEly B. Scott, the fourth singer, presented several soprano songs. However, the quality of her voice indicated that she would have had greater success had she used songs arranged for mezzo soprano. The next group was given by Minnie Carey

Stine, a New York contralto. The stage presence of this young woman was a joy and her work artistic. Ruth Helen Davis, formerly of Lockport but now of Boston, was given a hearty welcome when she stepped upon the stage. Miss Davis is an interesting singer for many reasons. Her stage deportment was pleasing and her lyric soprano voice of lovely quality. Beautiful *pianissimo* effects always given with true intonation marked her work.

On account of the lateness of the hour, the other contestants were placed on the afternoon program.

Promptly at 2 o'clock the contest was continued with the singing of Edward Eilert, bass-baritone; Louise Boedtker, soprano, and piano solos by Aeolia Martin. Miss Boedtker surprised the audience with the quality of her performance. Her charm of manner, coupled with a beautifully trained voice and an abundance of temperament, made her a favorite. The judges of the contest awarded this singer the prize.

The afternoon program proper began with a group of songs by Harvey Hindermeyer, tenor. His rich, round voice was very popular with the audience, and his third song—"Wait Till Ah Put On My Crown," by William Reddick—was delivered with so much eloquence that a repetition was necessary.

On account of the absence of Vera Kaighn, Lina Conkling, a soprano who came to the Festival merely as a guest, sang second on the program. The management was to be congratulated on being able to secure such a sterling artist at so short a notice. Miss Conkling gave five songs of varied character.

Elizabeth Siedoff, pianist, was warmly welcomed when she made her appearance in Campbell-Tipton's "Sonata

Heroic." This well-built composition with its charming rhythms demands much from a pianist. However, Miss Siedoff was equal to the task and gave a delightful interpretation. Her second group included a charming prelude by A. Walter Kramer entitled "At Evening." In this work the composer has caught the spirit of his subject and Miss Siedoff gave it a most artistic interpretation.

The other artist appearing on this program was Marguerite Potter, a contralto, who sang several Indian melodies in costume. She made the songs of unusual interest by prefacing each with short explanations. Miss Potter's voice was warm and mellow and her interpretation excellent.

Festival-goers of other years had been looking forward to the appearance of Charles W. Clark, baritone, who opened the program. Mr. Clark was in fine voice and held the audience from the start. As a special number he used Hallette Gilbert's "The Devil's Love Song."

Arthur Hartmann, violinist-composer, was also remembered from last year and royally welcomed. To say that the audience enjoyed his work is putting it mildly. It is a pity that we do not hear him more often in concert. As a composer Mr. Hartmann also deserves much commendation.

Florence Macbeth, soprano of the Chicago Opera Association, followed Mr. Hartmann. This dainty young woman looked for all the world like a Dresden china shepherdess when she tripped out before the footlights. We expected much from Miss Macbeth and were not disappointed. The songs she presented were

[Continued on page 6]



A "Trainload"; Left to Right: Alice Perry, Frederick Vanderpool, Harvey Hindermeyer, Mrs. Hindermeyer, Arthur Middleton, Mrs. Tuckerman, J. M. Priaux, Miss N. V. Joseph, Blanche Da Costa, Earle Tuckerman



## NATIVE COMPOSERS EARN HONORS AT ANNUAL FESTIVAL

[Continued from page 5]

varied in style, some being of a lyric nature, others coloratura. Absolute ease of production was evident throughout her work. The closing number of Miss Macbeth's second group was the beautiful waltz song, "Moonlight, Starlight," by Hallett Gilberté. It is to be regretted that American composers do not produce more coloratura songs of this type. Two other numbers on the program were the Keltic Sonata by MacDowell, played by Wynne Pyle, pianist, and an instrumental trio, "Serenade." The trio was written for and dedicated to the National Festival and was well received by the audience. Miss Pyle demonstrated a breadth of conception in her playing and gave her composition splendid, heroic treatment.

As usual, Harry Gilbert was all that could be desired as an accompanist.

### The Afternoon Program

The afternoon program was varied. Groups of songs were given by Alma Hays Reed, soprano; Lillian May Ginrich, soprano; Kathryn Meisle, contralto; Dr. Carver Williams, basso, and an instrumental trio. Alma Hays Reed appeared first. She undoubtedly has received excellent training as her voice was smooth and easily produced. The upper tones were exceedingly brilliant and well controlled. Dr. Carver Williams' two groups of songs were accompanied by his daughter, Mary Carver Williams, who acquitted herself creditably.

Lillian May Ginrich, who was to have sung on Monday afternoon, next appeared. Her program was well arranged and included an aria from Horatio Parker's "Hora Novissima." Being favored by nature with a beautiful voice, Miss Ginrich has given it careful training and delivered all her songs with ease and grace.

Kathryn Meisle was a revelation. Her colorful voice, with its full operatic character, completely filled the large auditorium. She charmed her hearers through her vocal artistry.

The instrumental trio, made up of Gaylord Yost, violinist; James Liebling, cellist, and J. Warren Erb, pianist, played Adolph M. Foerster's Trio in D, Op. 83. This was the first presentation of this composition and although played exceedingly well, it could not be said that it was very interesting. The first and last movements were too long, particularly the latter. The Intermezzo, with its delicate lace work, was lovely. If the composition could be shortened and certain parts rearranged for the instruments, it would be more acceptable.

### Hear Gilberté Song Cycle

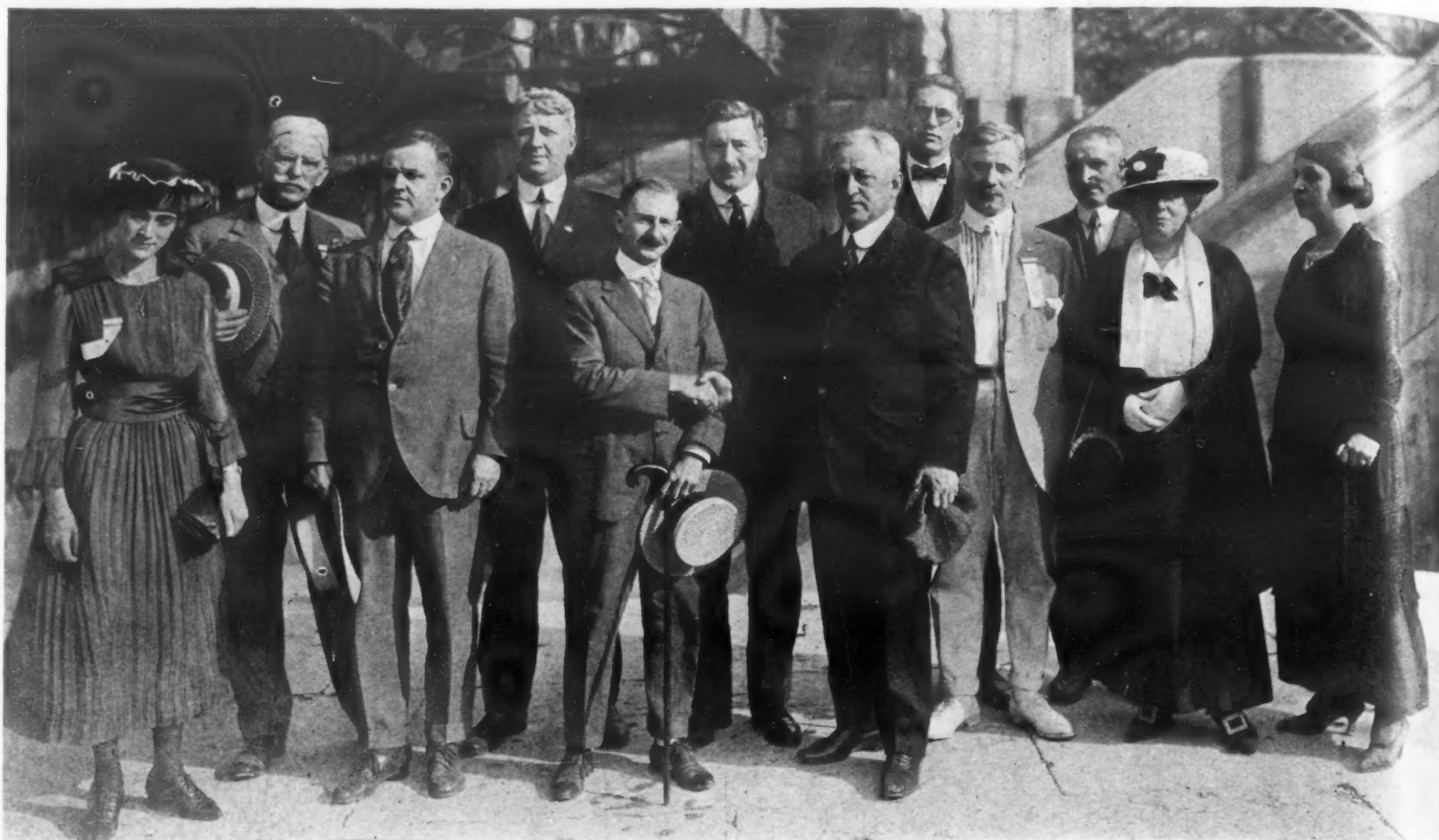
Mable Corlew Smith, a favorite of last year's festival, topped the list for the evening. This singer has gained both in style and voice during the past season and it would be hard to imagine a better recital artist. Her queenly presence, so delightful to watch, is matched by the excellence of her voice and interpretations. Frederick Vanderpool's "A Song for You" deserves special mention. Also the song cycle, "Songs of the Seasons," by Hallett Gilberté. The words for this cycle were written by the composer's wife, Annie Gilberté. Mr. Gilberté furnished an excellent accompaniment.

Some pianists' endeavors interest only the performer and now and then a member of the audience; others command the attention of all hearers at once. Edith Thompson decidedly belongs to the latter class. All her numbers given on the program last evening were greatly appreciated by the large audience. Her lovely touch, adequate dynamic effects, combined with clean technique and judicious pedalling, pronounced her a real artist.

Other performers on the program were: Edward Eilert, a bass-baritone with a well-rounded voice; James Liebling, cellist; C. May Pierson, soprano, and Bessie Bown Rickert, reader. Harry Gilbert, and J. Warren Erb were the efficient accompanists.

### More Young Artists Appear

The morning session of the fifth day of the Music Festival was devoted to another recital of young artists. M. Myrtle Thompson, pianist, opened the program. Following her came Howard Slayman, baritone. Mr. Slayman has good material but needs careful vocal training. The third group was given by Rose Schwindler, mezzo-contralto, who was followed by Harold L. Branch, tenor. This singer has a naturally sweet, pure voice, sings in good tone and makes



A Group of Newspaper Representatives and Chamber of Commerce Members, Including William Arms Fisher, J. M. Priaulx, Florence French and M. B. Swaab

every word distinct. However, at the present time Mr. Branch's lack of volume and dynamic force are against his success.

Reba Dal Ridge, mezzo-soprano, sang an interesting group of songs including Hallett Gilberté's beautiful "Two Roses." She possesses a rich, velvety voice and sings with unusually fine expression. Miss Dal Ridge is an artist pupil of Frederick Haywood.

A surprise awaited the audience in the appearance of Ralph Soule, tenor. His voice is full and robust in character. In the upper register it was gloriously sonorous. Mr. Soule was awarded the prize by the judges. The last group on the program was presented by Edith Crill Wild, dramatic soprano, whose voice rang out superbly.

On the afternoon program first came Marguerite Ringo, soprano, with a voice easily produced and well controlled. She again repeated former successes as a singer of exceptional gifts. Sara Lemer again delighted the audience with well-chosen violin solos. She revealed her violinistic skill to the delight of the audience.

George W. Pound, general counsel and manager, music industries of the U. S. Chamber of Commerce, gave an interesting talk on "Making America Musical."

Marie Sidenius Zendt, soprano, sang two groups of songs. She has a lyric voice, which is capable of being very dramatic. It is pure and brilliant and of great power. The rôle of *Mimi* in "La Bohème" has been assigned to Miss Zendt by Manager Hinshaw for performance with the Society of American Singers in New York during the coming season.

Gaylord Yost, composer-violinist, played a composition of his own called "Evening," and was recalled by the audience. Mr. Yost is a serious student and puts his whole heart and soul into his work.

The evening concert was a special performance given by the Kiwanis Club of the Niagara frontier, in recognition of their financial assistance to the Festival.

The Rubinstein Chorus of Buffalo, under the direction of Mary M. Howard, opened the program. This organization, a four-part ladies' chorus, presented several delectable numbers. The parts were fairly well balanced and many niceties in shading were carefully brought out. The attacks and releases were good and the diction excellent. Two Negro Spirituals and an old sailor chanty—all arranged by the director—were very well done.

For several years Chicago has been the home of Lucile Stevenson, soprano, who gave the third number on the program. The songs selected by Miss Stevenson were difficult and could not have been successfully attempted by a lesser artist. A wonderful *legato* was evident through all her songs and "Les Silhouettes," by John Allen Carpenter, was delivered in such a manner as to make it one of the most exquisite bits of singing in the festival.

Edna Gunnar Peterson, pianist, played several interesting selections. Rippling scales, tonal balance and careful phrasing gave her numbers unusual

interest. "Three Preludes," by A. Walter Kramer, deserves praise for its well conceived harmonies and themes. Miss Peterson showed her artistry in all her performances and was given a very cordial and deserved welcome.

Cecil Burleigh, violinist, played several of his own compositions with great skill and taste. As a violinist Mr. Burleigh is a treat. His tones are true to pitch and his sense of musical balance well developed. Mr. Burleigh is also a very interesting composer.

At the close of the evening program a buffet banquet was given to the visiting members of the Kiwanis Club and the artists and their friends. "One Hour of Musical Vaudeville and Tonal Humor" preceded the banquet proper. Several of the artists assisted in the melange and highly entertained the audience. A surprise number appeared in the form of piano solos by Mrs. Joshua Wilbur of Lockport, a lady "eighty-five years young." Her performances were truly a revelation and she was recalled many times. Dancing followed the banquet.

No morning session was held on the sixth day. Many visitors in the city were taken to various places of interest about Lockport, others visited Niagara Falls.

The artists appearing on the afternoon program were: Florence Keniston, soprano; Olive Nevin, soprano; Rosa Hamilton, contralto, and James Liebling, cellist.

The first number was by Mrs. Keniston, who gave her interesting group of songs with much dramatic expression. Although this singer's voice is not large, it is capable of great contrasts. Mrs. Keniston gives careful attention to distinct diction.

Olive Nevin has appeared at several of the festivals and was warmly greeted by the audience. Her selection of songs indicated the ability to build interesting programs, something which is not always found in singers. Miss Nevin's voice is warm and full.

The other singer, Rosa Hamilton, has indeed a charming contralto voice. The lower register is rich and appealing and indicates great future possibilities.

Miss Nevin and Miss Hamilton also sang two delightful duets.

Blanche Da Costa, soprano, a member of the Society of American Singers, opened the evening program. Miss Da Costa has a very ingratiating personality. Breadth of style was evident in her singing of La Forge's "The Retreat," given with dramatic expression. Miss Da Costa was obliged to give additional numbers after each group of songs: the first was a new song by Frederick Vanderpool, entitled "The Want of You," charmingly sung, with the composer accompanying. Later she sang Ward Stephens's well-written "Summertime."

The appearance of John Powell, pianist, was very welcome. It only took a few instants for this man to convince the audience that he was deserving of his reputation. His suite "At the Fair" (Sketches of American Humor) was played with such abandon, fire and brilliancy that a storm of applause burst from the audience almost before the sound of the last notes had died away. As a special number Mr. Powell played

two movements from his suite "In the South." In all his offerings the carefully worked out themes were delivered with marvelous technique and dynamic power.

Gaylord Yost, violinist, appeared to splendid advantage in Cecil Burleigh's Second Concerto in A Minor. The second movement, an exquisite Intermezzo, was performed with an unusual delicacy and warmly applauded.

On account of the railroad strike in the West, the special appearance of the composer, Carrie Jacobs-Bond, was impossible. The time on the program allotted to Mrs. Bond was graciously filled by Mme. von Klenner, who spoke briefly on the aims of the Opera Club of America. Mme. von Klenner offered a prize of \$100 for a one-act opera to be produced without chorus at the 1920 National American Music Festival.

The activities of the seventh day of the festival began with the afternoon session. Marie Condé, coloratura soprano, formerly with the Metropolitan Opera Company, appeared first. Her pure, liquid notes rang out beautifully. As a closing number of the first group Miss Condé sang an arrangement of "Comin' Thru the Rye," made by Frank La Forge. Miss Condé executes rapid passages with extreme ease and grace.

Willie Mae Shields, contralto, and Arthur Klein, pianist, who were the winners in the contest for voice and piano held by the National Federation of Music Clubs in Peterboro, N. H., also appeared on the afternoon program. Miss Shields has a warm and vibrant contralto voice, evenly developed throughout its entire compass. Her songs were all interesting.

Mr. Klein has a firm touch, brilliant technique, and a fine sense of balance. In his third number, "Birds at Dawn," by Fannie Dillon, Mr. Klein produced several well-developed *crescendos*.

Bessie Bowen Ricker closed the program and was demanded many times by the audience. Her selections included an interesting reading from "The Pattison Twins" by Marion Hill.

It was announced from the platform that Aeolia Martin was the winner in the piano contest for young artists.

A memorable program on Sunday evening concluded a festival that will linger in the memory of those attending, for the proof it gave of artistic worth, both in the artists appearing and composers represented. Edna De Lima, soprano, Kathleen Howard, contralto of the Metropolitan Opera Company, Winnifred Lamb, pianist, Louise Boedtker, winner in the young artists' contest, Earle Tuckerman, baritone, and Harvey Hindermeyer, tenor, were the artists appearing. Miss De Lima was in admirable voice and gave a group of ultra modern songs, which included some charming bits of composition by John Alden Carpenter. Mr. Hindermeyer was recalled again and again. Kathleen Howard's fine voice and dramatic presence gave additional beauty to Mr. Carpenter's "Home Road." Winnifred Lamb displayed admirable technique, combined with flexibility and dynamic power. Mr. Tuckerman was given another hearty greeting, as was also the soprano winner of the young singers' contest, Miss Boedtker.

ROBERT BARTHOLOMEW.





When he used the words "mob rule" he told us his real name, as the vernacular has it.

Monteux, who is now the leader of the Boston Symphony, on his arrival was naturally interviewed by the press. He has told us that while he was abroad he procured some new symphonies by French composers, notably one by Vincent d'Indy, and that he would give a good deal of attention to the interpretation of French music, which he thinks is not often done correctly here. His most significant announcement was, however, with regard to German music, which he said should have a place in opera and concert programs, like the music of all other nations. Racial prejudices should not be allowed to enter into the matter.

M. Monteux's declaration shows him to be a broadminded man, catholic in his tastes, as a musician should be. Furthermore, when he states that it will be his purpose, as conductor of the Boston Symphony, to interpret French music as it should be given, he means from the French and not from the German or Italian point of view. And that is where so many of our critics, who are so saturated with German music that they cannot tolerate any other, have been unjust. To get at the spirit of French music, it is surely logical that such should be interpreted by an eminent French musician. With the race antagonism in existence as it is, it may be said, without reflection upon some of the distinguished German conductors now in this country, that they do not understand the spirit of French music in a manner to give it as the French do. And much the same may be said also of some of the Italian conductors. I have heard German conductors conduct Italian music. I cannot say that I was particularly enthused; just as little as I have been enthused when some of the Italians have conducted German music, with all due deference to Toscanini. And I certainly must admit the justice of M. Monteux's contention that you cannot hear French music given in its true spirit till it is conducted by a Frenchman, in accordance with French ideas, ideals and traditions.

You can get some idea of how disturbed conditions still are in Europe when you read that Enrico Caruso has, suddenly and unexpectedly, returned to this country from Naples. Generally he has not come to us till November, after an engagement in Buenos Aires. His premature arrival has no doubt been caused by a number of reasons, to which I have already referred, one of them being the troublous condition in Florence, where his fine villa is situated and where he was forced to live with his two boys and his bride under conditions that were almost impossible. This and certain family matters no doubt impelled the great tenor's decision to return to the United States.

However, Caruso was consoled for having to leave his beautiful Italian home by the fact that, immediately on landing, he was met with an offer of ten appearances in the City of Mexico, at \$10,000 a night. His highest fee, you know, up to this time, has been \$6,000 a night in Buenos Aires and \$2,500 in New York, though I am pretty well assured that he received something like \$5,000 a night in Germany before the war. Whether Caruso will go, under the present disturbed conditions, to the City of Mexico is doubtful, especially as he can have a concert tour in this country at practically his own figures, for everybody seems crazy to hear Caruso at least once.

What present conditions are in Europe may be gathered by some facts recently sent through the press, with regard to the prevailing prices for accommodation for tourists, not only in Paris but in Italy. As there are a good many people who probably, if the restrictions on the passports are removed, will want to rush over next spring and summer, it may be well to let them know that, in the first place, one of the great difficulties will be, even then, how to get back home. And unless they have almost the resources of a millionaire, they had better stay where they are.

In Rome, where prices used to be considerably below those in Paris, they are now charging \$8 a night for even the smallest room. A suit of clothes now costs \$125. A gown which you can get to-day in New York for \$100 or so, will cost you in Rome or Milan \$300. A decent sized meal in a restaurant will cost you from \$8 to \$10 to \$15 per person. Railroad transportation will be practically impossible for a long time. And never mind what you pay for everything, you must never forget the ten per cent luxury tax. The hotelkeepers all over Europe have formed a kind of a secret union and are preparing to charge all

the patient will bear, when the American tourist arrives.

Therefore, in view of conditions, my advice to the American tourist is, stay at home. You will only be too glad, even if you do go, to return to this country as quickly as possible, as the distinguished Enrico Caruso has done.

Paderewski and his Poles are having a pretty hard time of it just now, as the Poles have been charged with killing the Jews whenever they got an opportunity. It is a curious commentary on the situation that the Poles, who have always been identified with an aspiration for freedom from the oppressor, and whose virtues have been lauded to the skies, are removing as many Jews as they can from off the face of the earth whenever opportunity offers for a pogrom.

In defending his people, Paderewski, who is now the Premier of the Polish Republic, has admitted that a large number of Jews have been "sent West," but explains the massacres by stating that over 90 per cent of these Jews were Reds, Bolsheviks, and so the world was well rid of them.

It is interesting to note that the Poles have decided to erect in Warsaw a monument to commemorate the re-birth of the Polish nation. The commanding figure of this monument is to be that of Paderewski. Gutzon Burglom is said to be now working on the sketches.

Paderewski, however, has been already honored in another direction, namely, they have put his head, with the superabundance of hair, on their postage stamps. So he will have some recompense for all the work and worry that he has had to endure since he undertook to enter what might be called "local politics."

In a recent issue of the New York *Evening Post*, the veteran Henry Thophilus Finck makes the statement that in the last forty years, during which he has been a musical critic, he has attended at least four thousand concerts. This, I presume, is exclusive of the opera. This means that, on an average, and taking a season to be about twenty weeks, Mr. Finck attended and wrote about five concerts a week, exclusive of the opera. To me it is a miracle that he is still sane and can write as well and as brilliantly as he does. Such a record is a test, not alone of a man's qualification for the job, not alone of his mental but of his physical endurance. The ordinary music-lover, who goes to a fair number of concerts and attends certain operatic performances during the season, has no idea of the effort involved in any such job as Finck describes. And remember that the severity of the task was increased by the fact that immediately at the close of these various performances he had to rush away and write, everlastingly write, to have his copy in time for his publication.

You may recall, perhaps, that at times when individual artists have complained of injustice at the hands of the press, particularly in the way that their efforts did not receive due consideration, I have said that it was really a miracle to me that they got the attention and consideration they did, when I remembered the conditions under which the average critic of a New York daily paper does his work.

Great interest has been created by the announcement that Cleofonte Campanini, the general director of the Chicago Opera Company, will produce during the season a Ballet "Boudour" by Felix Borowski, well-known Chicago musical critic.

For years Borowski has been hailed as one of the most able, conscientious musical critics, not alone in Chicago but in the country. I have often heard artists state that they regarded a review by him as informing, and for that reason valuable.

It is to my knowledge that so distinguished an artist as Fannie Bloomfield-Zeisler has expressed her unqualified regard for Mr. Borowski's writing, and has said that it ranks with the work of the most noted musical critics that we have.

There are other men, too, who write for the press in Chicago on musical matters, who have distinguished themselves by their conscientiousness and their ability. And for that reason it was to be regretted that the editors and publishers of so influential a journal as the Chicago *Tribune* should have ever appointed and tolerated as the editor of their musical department a man whose reputation lay principally in his ability as a sporting writer, although, as I believe I have told you already, his opportunities for offense will soon cease, if they have not already ceased.

Writing about critics reminds me that the story of the life of John McCormack,

## MUSICAL AMERICA'S GALLERY OF CELEBRITIES No. 187



Hans Kronold with His 'Cello, His Inspiration and His Cigar—A Combination Certain to Produce Fine Music

by Pierre V. R. Key of the New York *World*, has just been published.

If you have ever met in the foyer of the opera or at a concert a short, stockily-built gentleman with a rather assertive air, and a nose which emphasizes the evident sense of independence that characterizes the gentleman, and if, also, he wears his hair cut short, you will have some idea of Pierre V. R. Key, the musical critic of the New York *World*, who has also written a number of exceedingly interesting articles for such popular publications as the *Saturday Evening Post*.

Key is undoubtedly a character, and it is fitting that he is on the New York *World*, which is noted for its independence. Absolute independence is his main asset. He has never allied himself, to my knowledge, with any cliques or "interests," and has gained a deserved reputation for fairness. He does not attempt, like some of the others, longwinded, learned, encyclopedic dissertations when a new work or a new opera is produced, or an old one revived, but contents himself with giving the readers of the publication which he serves so ably an unbiased account of what took place and of his individual opinion of the merits of the performance.

I shall read his work on John McCormack's life with a great deal of interest, and no doubt some profit. It is not an easy thing for a man to write the life story of a popular tenor and yet keep within certain limitations. However, the book is sure to have a large sale and incidentally add to the profit of the publishers and the glory of John, whose many virtues, by the bye, are continuously celebrated in "all the news that's fit to print," the latest report being to the effect that John had bought an Irish cow, for which he had paid \$10,000. The news has been telegraphed all over the country. The cow is said to be Irish because the tenor has named her Eileen, which is the name of the Irish actress, Miss Huban, and of Victor Herbert's Irish operetta, as well as a few other persons and things.

John's luck still sticks with him, for they say that two hours after the sale the \$10,000 cow became the mother of a bouncing baby, commonly known as a calf, so that she has already almost paid for herself, and John may regard the publication through the papers of the event as so much free advertising.

The death of Rudolph E. Schirmer, head of the noted publishing house of G. Schirmer, Inc., at Santa Barbara, Cal., has attracted general attention, particularly owing to the romantic incident connected with it. It seems that Mr. Schirmer, just before his death, begged his wife, who had been a noted artist, to sing for him some music by Beethoven, as he passed out.

The house of Schirmer, you know, can be identified with the musical history of the United States. Founded as far back as 1866 by the late Gustav Schirmer, it concerned itself for many years by importing the best music from abroad, also republishing some foreign music here. In this way the founder amassed a large fortune. During this period, however, the policy of the house was certainly one of indifference to American composers.

[Continued on page 8]



## MEPHISTO'S MUSINGS

[Continued from page 7]

with some exceptions. Since that time, however, and particularly under the direction of Rudolph Schirmer, who has just died, the policy was changed, so that it can be said that the house now is identified with the work of many of our noted and talented American composers.

Mr. Schirmer, too, interested himself in a number of musical organizations, such as the Oratorio Society and the New York Symphony Society, and he was also trustee of that very notable educational organization, Frank Damrosch's Institute of Musical Art.

One of Mr. Schirmer's most worthy enterprises was his institution in 1915 of the *Musical Quarterly*, which he placed under the editorship of Oscar G. Sonneck, who was for many years connected with the Library of Congress in Washington, where, as the curator of the musical department and musical publications, he rendered service of inestimable value. Several of his books on the music of this country have already become classics.

The *Musical Quarterly*, under its editor and by the aid of the unusually distinguished and notable contributors that he was enabled to secure, has already taken a high position among our leading educational publications, and has thus added dignity to the musical press.

There have been persons who have regarded the story of Leoncavallo's "Pagliacci" as somewhat strange and far-fetched. You remember in that opera the performance involving the clown, the pantaloons and the columbine ends in a tragedy; in fact, the tragedy of the performance becomes a reality on the stage, when the clown kills his unfaithful wife.

That the story was not overdrawn appears from a recent report from Rome, where during a duel between the baritone and tenor, in a performance of "Traviata," the baritone suddenly seized the tenor by the neck and flung him across the footlights. While in the ensuing turmoil a number of persons were injured and one woman died later in the hospital, there was a humorous touch to the proceeding, as the tenor in his course over the footlights knocked down the trombonist, rendered him unconscious, and then landed in the big drum.

The trouble, the report says, arose because the baritone had recognized in the tenor the man who had supplanted him in the affections of a young woman.

I trust this method of avenging one's fancied wrongs will not become epidemic in the musical profession in this country. If it does, we are liable at any time, at the Metropolitan, to see one of the male members flying over the heads of the orchestra, though it is to be hoped with results not as serious as those that are reported from Rome, says

Your  
MEPHISTO.

### "Concerts de Luxe" for Des Moines

MUSICAL AMERICA has received from George F. Ogden, the Des Moines manager, an announcement of his series of "Concerts de Luxe" to take place in Des Moines this season. The series opens on Oct. 27 with Anna Fittz and Andres de Seguro. The remaining concerts will be as follows: Nov. 10, Josef Lhévinne; Dec. 10, Flonzaley Quartet; Jan. 19, Arthur Hackett and Thelma Given.

Previous to his annual Metropolitan Opera engagement, Giovanni Martinelli, tenor, will make a concert tour, visiting Chicago, Syracuse, Detroit, Canton, Philadelphia and Toronto. He is now resting in Italy after his Covent Garden season.

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## NOTABLE CLOSING FOR RAVINIA SEASON

Immense Crowds Attend Closing Performances On Labor Day—President Eckstein Announces Sweeping Improvements for Next Year—Chicago Opera Association Finds Necessity for Advanced Prices—Three New Operas and Two New Ballets in Repertory

CHICAGO, Sept. 8.—The 1919 season of opera and concerts at Ravinia Park closed last Monday evening, Labor Day, most brilliantly.

It was Antonio Scotti's final appearance in "L'Oracolo," and made a profound impression on the vast audience which crowded the park to its limits. Mr. Scotti repeated his realistic and moving impersonation of *Chim-Fang*, and added as an extra character study, a subtle portrayal of *Tonio* in "I Pagliacci."

The immense crowd which attended the closing performance of Ravinia not only overflowed the large space of the pavilion and the usual several thousand seats outside of it, but occupied every vantage point in the park. Some of the intent listeners climbed the trees to get favorable places for a view of the stage.

President Eckstein was gratified over the enthusiasm which the music lovers of this community expressed for his enterprise, and already has plans under way which involve vast improvements for the coming year.

The performance in itself, went with great snap and vigor.

Mr. Scotti, Florence Easton, Leon Rothier, Frances Ingram, Orville Harrold and Louis D'Angelo who had performed in the opera before, again scored successes in their parts, and Mr. Papi conducted the opera with his usual temperamental swing. "Pagliacci," also went unusually well, and the season ended with great success.

The Saturday performance of "The Secret of Susanne," and the second act of "The Jewels of the Madonna" brought forth the same cast which performed these operatic works previously, and the Sunday performance of "Martha" marked the farewell appearance of Edith Mason, who has firmly established herself with the patrons of Ravinia Park as one of its leading and favorite sopranos. Richard Hageman conducted "Martha" not only with skillful musicianship, but with a sparkle and lightness which reflected through the entire performance.

Orville Harrold, Alice Gentle and Louis D'Angelo made up the quartet of leading singers.

### Opera Prices Advance

Six weeks remain of the time still open for grand-opera patrons to get their seats at the prices announced early this Summer, for the coming season of grand opera at the Auditorium, for the season of 1919-1920.

After October 18 the price of seats, whether by subscription or single sale, will be without discount and slightly advanced from former rates. Up to October 20, \$5.00 will be the price for the best seats and after that date \$6.00 and tax will be charged for the best seats, as was the price in New York last season.

The opera association administration finds it necessary to advance the price, as the cost of labor and material has increased in the purveying of opera, as in other lines of business.

In the repertoire of new operas,

"Jacquerie," by Marinuzzi, "Rip Van Winkle," by De Koven, and "The Love of Three Oranges," by Prokofieff are thus far announced. There are also two new ballets in the repertory, one by John Alden Carpenter and one by Felix Borowski, the two well known Chicago composers.

Among the revivals not heard in several years will be: "Herodiade," "Don Giovanni," "Zaza," "The Masked Ball," "Norma," and "The Jewess."

The list of new singers includes many famous tenors and baritones, among whom may be mentioned Bonci, Edward Johnson, Herman Jadowker, Tito Schipa, Carlo Caffe and Titta Ruffo. The latest announcement from Campanini is that of the engagement of Mme. Borghild Langaard, dramatic soprano, who enjoys an excellent European reputation and who thus far has not been heard in this city.

The opera choruses have begun rehearsing with Giacomo Spadoni chorus director, and besides the regular chorus now in rehearsal. Director Spadoni reported that he has fifty aspirants for places in his ladies' chorus.

Pavley and Oukrainsky, the Russian dancers, also have returned to this city and are busy rehearsing the opera corps de ballet. They have written the scenario for the Oriental ballet "Boudoir" by Felix Borowski.

### Musical Circles Active

Richard Czerwony, the eminent Chicago violinist, has just returned from a vacation of several weeks with his wife and family. They motored to McHenry, Illinois, where they spent the month of August.

Jessie B. Hall, founder of the Bureau of Fine Arts, announces that she had admitted to equal partnership in her concert enterprises, Dema E. Harshbarger. They have moved to larger quarters in the Fine Arts Building, and will have a list of interesting concerts booked for this coming fall and winter.

Mr. and Mrs. F. Wright Neumann are at present at the Otesago Hotel, Cooperstown, New York. Before returning to Chicago they will visit the Glen Springs at Watkins, N. Y., and on their way back to this city they will motor home via Detroit and Battle Creek, Michigan. Mr. Neumann has also booked a number of important concerts and recitals for the coming year.

Grant Hadley, baritone, was the soloist in the orchestral concert given last Sunday evening at the All-American Exposition in the Coliseum. He was accompanied in his songs by the Armin Hand Orchestra. Mr. Hadley was heard in several operatic airs and songs by American composers, and in all of his interpretations he created a fine impression and achieved a great success.

Clarence Eddy, the well known Chicago organist, has left the city for a week of recitals in Kansas, Nebraska and Iowa.

Selma Gogg, soprano, gave a program at Palos Park, accompanied by a Symphony Orchestra, last Sunday evening. This was one of the programs of the three day musical festival given by the Sharpshooters' Association. Miss Gogg also gave the program on Friday, which was Army Day at the All-American Exposition, accompanied by Hand's Orchestra.

Lucy Hartman, contralto, accompanied by Gavin Williamson, gave a program at the Swedish Club, Friday evening. She was heard in arias from "Samson and Delilah."

### Symphony Orchestra Plans

Preliminary announcements for the twenty-ninth season of the Chicago Symphony Orchestra bring forth data for the coming year which substantially is patterned after former seasons. There will be again, twenty-eight Friday afternoon and the same number of Saturday evening concerts, given at Orchestra Hall, with Frederick A. Stock, conductor. The season begins Friday afternoon, Oct. 17.

The soloists for the year include nine pianists, of whom two are from Chicago, Mrs. Fanny Bloomfield-Zeisler and Mrs. Theodora Sturkow Ryder. Others are Joseph Lhévinne, Leo Ornstein, Benno Moisewitsch, Percy Grainger, Sergei Rachmaninoff, Katharine Goodson and Alfred Cortot. The violinists include

Heifetz, Elman, Spalding and Serato. Other soloists are Louis Baulé, violin and Carlos Salzedo, harp. The vocalists are Edward Johnson, Magne Teyssie, Mabel Garrison and Mme. Gabriella Benzonzi.

The Friday subscriptions are all taken up, the usual capacity of the hall being sold out, and the boxes for Saturday evening are also completely sold out.

MAURICE ROSENFELD.

## THRONG AT SHORE HEARS GALLI-CURCI

Prima Donna in Excellent Voice at Concert in Ocean Grove Auditorium

The Ocean Grove, N. J., Auditorium was crowded on the evening of Sept. 10 when Mme. Galli-Curci gave what may now be reckoned as her annual concert at that celebrated shore resort. The soprano, showing signs of a restful vacation, was in particularly fine voice, and her singing aroused tremendous interest. Manuel Berenguer, the flautist, and Homer Samuels, the pianist, were, as usual, her assisting artists.

### The program included:

1. (a) "Mary of Allendale" (Old English Song); (b) "I've Been Roaming," Horn. "Ah, No Credea," from "Somnambula," Bellini. 3. "Lo, Here the Gentle Lark" (with flute), Bishop. 4. (a) "Chanson de Solveig," Grieg; (b) "Carcolares" (in Spanish), Chap. (c) "Oh, in My Dreams," Liszt; (d) "Edel Song" (Old Norwegian). 5. (a) "Reverie," Caplet; (b) "Valse," Caplet; (c) "Arabesque," Debussy; Mr. Berenguer and M. Samuels. 6. (a) "Lullaby," Scott; (b) "Little Birdies," Buzzi-Peccia; (c) "When Chloë Sleeps," Samuels. 7. Mad Scene, from "Lucia" (with flute), Donizetti.

### Homer Bartlett Rapidly Regaining Health

The many friends of Homer N. Bartlett, the veteran composer, will be happy to learn that Mr. Bartlett, who has been ill for the last three months, is greatly improved. Last week he was able to get out again and he is hoping to assume his former activity in the near future. During his illness he has written a number of compositions, among them a setting of the famous war poem, "In Flanders Fields," which has just been published by the Oliver Ditson Company.

HUNTINGTON, W. VA.—Under the direction of Edward M. Steckel an evening of special music was given recently at the First Presbyterian Church. The soloists were Dorothy Branthoover, soprano; Alma Borneman, violinist, and George Strickling, pianist.

### All Inquiries Concerning

# LADA

Should be addressed to

## E. K. SCHUPP

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New York



# THE DANGERS OF THE POSTAL ZONE LAW

By SENATOR ARTHUR CAPPER of Kansas

**T**HERE is no subject of greater importance to the public than that involved in the postal principles on which is based our postal legislation. The present postal zone law needs careful consideration, and every citizen and home throughout this nation should earnestly endeavor to understand the important factors involved.

For there is no function of government that reaches every citizen and every home to the extent of our United States postal service. For over seventy years the history of our postal legislation shows that our country has not legislated for postal service on the basis of cost, because the postal service is of such universal benefit, is such an instrument of information and education and unification, that to restrict it in any way is to hurt the country that we as thinking citizens wish to serve. So clearly and firmly has this American postal principle been held, that postage cost must not determine the postage rate, that our post-office has delivered letters and publications to Yankee whaling ships at Point Barrow in the Arctic Circle for two cents that cost over \$5.60 to deliver. I would ask any thinking citizen if it is not just as important that the Yankee skipper home from a whaling cruise shall be able to understand and vote intelligently upon the great public questions of the day as it is for the citizen who has stayed at home? This principle is sound. Shall not California, Kansas and Maine have equal postage on all information as an American right?

Our rural free delivery system—the most expensive and least revenue-producing branch of the post-office—costs 1½ cents per piece of mail matter, and this 1½ cents is over and above the cost of collecting, sorting, handling, transporting and rehandling until it gets into the rural free delivery carrier's wagon. This has all been done upon the American postal theory that the post-office function was a service to the American people and that the cheapness of postage was a benefit to the American home.

It has been alleged—and maybe some have fallen victim to its un-American and illogical absurdity—that cheap postage on magazines and newspapers is a subsidy to the publishers. It is not a subsidy to the publishers. It is, if you want to use the term "subsidy," a subsidy to American readers. You can determine this for yourself. Who receives the benefit or subsidy when the Yankee skipper of a whaling ship off Point Barrow, in the Arctic Circle, receives news from home which costs \$5.60 to deliver? Is that a subsidy to his home newspaper, his periodical or magazine, or is the benefit of that to the ship captain himself and his citizenship and our united and national standards of intelligence?

You will instantly recognize that it is this ship captain receiver of costly postal service who is benefited, and your common sense will instantly prove to you that in every case of cheap postage the primary and entire benefit is to the receiver. Would you have Kansas pay higher postage than New York merely because any information happened to be printed in New York? Why handicap the postal service of Kansas by a higher and discriminatory postage rate? I come from Kansas, but the discrimination is similarly true of every other State.

Cheap postage on periodicals and newspapers has made the American nation a nation of readers beyond any nation in the world. If there is any thought in your mind that *this* is not a national benefit, I ask you to compare in your mind this great country with its splendid and homogeneous American idealism, its singleness of purpose and the

universality of its achievements with those nations in the world in which there is but little magazine reading.

Now as a practical proposition. You know the economic law that all costs must ultimately be paid by the final consumer, i.e., in this case the reader. To raise the postage on publications means that the publishers, as business men, must add this charge to the price of their periodicals—and thus lessen reading. Is this a good thing? And again I ask every reader to consider those nations in the world which have never encouraged widespread reading nor the widespread distribution of periodicals and newspapers, and to answer that question. For it is one which I and other legislators in Congress have to face and with which we must deal.

This country had a postal zone system at one time, applying to letters and newspapers and periodicals. The abolition of the zone system was made complete by President Lincoln in 1863 and the zone system was abolished not only on periodicals and newspapers, but also on letters, because it was regarded as an unsound postal policy and un-American that a citizen or home should have to pay more postage simply by an accidentally greater distance from the point of mailing. The postal service is an American service from all Americans to all Americans on a basis of equal postage and equal service. I ask every reader to consider for himself if this is not sound Americanism.

Now on the practical side I wish to point out that the country newspapers have circulation in their county of publication without any postage charge whatsoever and this can only be justified and continued on our American theory that the postal function is an equal service to all American homes.

It would be obviously unfair for those supporting the postal theory that the cost must determine the rate of postage to ask that a letter costing 1½ cents for delivery alone on rural routes should be sent for one cent. I do not have to be convinced that we should have one cent letter postage. I am for cheap postage as a great American social service. I believe that every right-thinking American is for cheap and equal postage. But there is no logical reason for believing that the rate on one class of postal matter must be determined by the rate on another class of postal matter. The figures of postal cost upon which this unsound and un-American postal cost theory is demanded were compiled in 1907 and upon being investigated by the United States Postal Commission headed by Hon. Charles E. Hughes, these figures were discarded as utterly unreliable in determining the cost of handling newspapers and periodicals. Yet it is upon these discarded cost figures that such unsound arguments are based.

If we must abolish postal service—or increase postage rates to a prohibitive basis—on the theory that cost of service shall determine the postage rates, we should have to abandon many of the most important of our postal functions, the rural free delivery being the most conspicuous example and one which I believe should be kept up no matter what its cost, as it is the most important postal service in the entire department. It pays too high a return—as does every other postal service—in improved and elevated citizenship.

I earnestly hope that every reader will give this postal zone matter and its revival of unsound postal theories that have been discredited for over two generations very serious thought.

## PORTLAND ATTRACTS MANY DISTINGUISHED TEACHERS

Some Noted Artists Join Faculty of Ellison-White Conservatory—School Announces Concert Plans

PORTLAND, ORE., Sept. 5.—The Ellison-White Conservatory of Music announces the engagement of several new teachers of distinguished qualifications for the coming year. David Campbell, who has recently returned from the service, has been engaged as head of the piano department. Mr. Campbell is a teacher of wide and successful experience and a concert artist of high rank. After graduating from the University of Oregon, he studied piano and composition with Gena Branscombe, and later studied with Rudolph Ganz and with Edward Stillman Kelley.

George Buckley, who will head the violin department, studied with Henry Schradieck; he later went to Europe and studied for several years with Sevcik. Mme. Eleanore Osborne Buckley will be in charge of the voice department. After receiving a thorough musical training in America she went to Europe and studied with Sir George Henschel. Her London

début was a remarkable success as were her subsequent concert appearances throughout the British Isles.

The following artists will appear under the direction of the Ellison-White Musical Bureau in the Pacific Northwestern States and Western Canada: Olive Fremstad, the Cherniarsky Trio, Henri Scott, Theo Karle, Frances Ingram, Lucy Gates, Jacques Thibaud, Marcella Craft, John Hand, Oscar Seagle, Cecil Fanning, Leopold Godowsky, Harold Henry, Isolde Menges, Sousa's Band and the San Carlo Opera Company. N. J. C.

### Dr. Carl Hears That Bonnett Will Return for Tour in November

Dr. William C. Carl, the organist and pedagogue, who is stopping at Atlantic City, N. J., has just written as follows to a New York colleague: "I have come here from the Berkshires and am enjoying the summer very much. Mr. Bonnett on his arrival in Paris received a veritable ovation from the clergy and parishioners on his arrival at the Church of St. Eustache. Many of the people wept, so great was their joy in having him once more in France. He resumed his duties

at the organ immediately and remained in Paris until after the Feast of the Assumption, Aug. 15, when he left for his villa near Biarritz to remain in company with his parents for the summer. He returns to America for another transcontinental tour about the middle of November."

### Many Summer Engagements for Vahrah Hanbury

Vahrah Hanbury, who was soprano soloist during the month of July at Chautauqua, N. Y., has just been heard at Lake Placid, N. Y., whence she went to finish the season in study and preparation of programs for the coming season. On leaving Chautauqua, Miss Hanbury appeared in Towanda, Pa., at Christ Episcopal Church. On her way back to New York, the last of this month, Miss Hanbury will give a program at Woodstock, N. Y. This is to be her last appearance before her New York recital, which will take place in Aeolian Hall, Oct. 20.

Alois Reiser, the composer-conductor, returned to New York last week from his Connecticut summer place.

### Benno Moiseiwitsch Will Make First New York Appearance on Nov. 20

A communication from Messrs. Ihos and Tillett, London managers of Benno Moiseiwitsch, gives a list of the concert appearances to be made by the pianist prior to his sailing for America on Nov. 3. The musical season in England gets an earlier impetus than our own, and on Sept. 4 Mr. Moiseiwitsch played at one of the orchestral concerts in Queen's Hall. His engagements for September and October fill both months. Two days after his Edinburgh concert, on Nov. 1, Moiseiwitsch sails from Falmouth, arriving here probably about Nov. 12. His first appearance in America will be with the New York Philharmonic Society, Nov. 20.

### Boston Sextet Club Completes Successful Tour

The Boston Sextet Club, C. L. Staats, director, completed a successful tour under the auspices of the Independent Chautauquas in the Middle West last month, filling thirty-two engagements in various cities in Ohio, Indiana and Illinois. The club has been re-engaged for a number of dates for next season.





Photo by Count J. de Strelecki

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## SHE "FLEW TO KEEP AN ENGAGEMENT"



Photo by Press Illustrating Service

IN the accompanying picture is shown the first singer in this country to make the journey to a concert by aeroplane. Mrs. Stella Jelica, California singer, made the trip from Alameda to Eureka by the air route, to sing at the Northern California Music Festival on Sept. 9. The distance is 300 miles.

## MINNESOTA HOLDS PEACE SONG FESTIVAL

Twin Cities Musicians Unite  
in Memorable Event  
at St. Paul

ST. PAUL, MINN., Sept. 1.—The State of Minnesota has this year added to the many attractions of its already famous State Fair a unique and worthy feature in sponsoring a Peace Song Festival with a program of three open-air concerts, with adult and children's choruses, solo artists of fame and a combined band in which were assembled four of the State's fine organizations.

A Twin City central committee, headed by Stanley R. Avery, ten members drawn equally from St. Paul and Minneapolis, consisted of George B. Eustis, Paul A. Schmitt, William MacPhail, George A. Thornton, Elsie M. Shawe, Jane V. Larkin, Hamlin Hunt, T. P. Giddings, Leopold G. Bruenner and Gustav B. Wollan. A call was sent out to the towns of the State for co-operation of singing organizations, and thirty towns responded. These representatives, with the St. Paul Municipal Chorus as a nucleus, and several singing bodies from Minneapolis, comprised a chorus very successfully and

effectively led by William W. Norton and appearing as the central feature of two of the concerts.

The grand old chorus of Haydn's "The Heavens Are Telling" was given with literal and profound impressiveness. It was a thrilling moment, prolonged in the fine singing of Gounod's "Send Out Thy Light" and the "Hallelujah Chorus" of Haendel. Other numbers effectively used were "Believe Me if All Those Endearing Young Charms," "Soldiers' Chorus" from "Faust," Sullivan's "The Lost Chord," "Home, Sweet Home." The audience united with the choir in singing "America," "Battle Hymn of the Republic," "Onward, Christian Soldier" and "The Star-Spangled Banner."

The children's chorus of 2000 voices, also singing under Mr. Norton at the second concert, gave evidence of training, fine spirit and potential influence and power as musicians and citizens of the near future.

Florence Macbeth, "The Minnesota Nightingale," was appropriately chosen as one of the soloists of the festival. Her numbers were Rossini's aria, "Una Voce Poco Fa," from "Barber of Seville," and "Requiescat," the latter written in memory of our fallen heroes by the St. Paul composer, Leopold G. Bruenner, and beautifully and fittingly applied to the sentiment of the hour. Miss Macbeth sang again at the evening concert, receiving an ovation. Her programmed number was an aria from "Faust."

Paul Althouse was very successful as assisting artist, appearing at both evening concerts. On the first program he sang "The Americans Come," by Fay Foster, and "Dear Old Pal of Mine," by Rice (the latter as an additional number), and the ever-popular "La Donna e Mobile," from "Rigoletto," with "When the Boys Come Home," by Oley Speaks, in response to the urge of the audience.

Two compositions by Minnesota composers featured the festival, Mr. Bruenner's song, above referred to, and the march, "The Citizen Soldier," by Stanley R. Avery, of Minneapolis. The latter was used on two programs, in each case the band being conducted by the composer. The number was replete with catching melody, incisive rhythm and harmonic climax.

A. F. Thaviu was a distinguished figure as conductor of the massed bands, in their playing of the "William Tell" overture of Rossini; Wagner's "Tann-

hauser" march; Suppe's "Poet and Peasant" overture, and the accompaniments for the solo artists. The four bands assembled for the festival massed band under Mr. Thaviu were the Minnesota State Band, A. L. Snyder, director; Thaviu's Band, A. F. Thaviu, conductor; 151st Field Artillery Band, Lieut. Michael Jalma, conductor; "Million Dollar" Band, Harold Bachman, conductor. Arthur Meyers, tenor soloist with the 151st Band, emphasized the reminiscent character of the moment by appearing in khaki and singing with the band under Lieut. Jalma's baton, Mascheroni's "For All Eternity."

F. L. C. B.

### Russian Symphony Orchestra at Colgate University

The Russian Symphony Orchestra, Modest Altschuler conductor, will be the leading musical attraction to be offered at Colgate University, Hamilton, N. Y., during the coming season. It will be heard there in a matinee concert on Jan. 30.

### Authoress Marries Musician

Announcements have been received in New York of the recent marriage at Lake Sunapee, N. H., of Margaret Wid-

emer, authoress, to Robert Haven Schauffler, author and musician. The ceremony was performed by the Rev. Harry Park Schauffler.

Mrs. Schauffler has written numerous novels and volumes of poetry. Mr. Schauffler was graduated from Princeton in 1902 and has lived much abroad.

## WORCESTER FESTIVAL TO BE GIVEN OCT. 6-10

Nineteen American Composers Will Be  
Represented—Three Choral  
Works on Program

WORCESTER, MASS., Sept. 5.—The Worcester County Musical Association will hold its sixty-first festival in Mechanics Hall Oct. 6 to 10. It will be the All-American Festival announced for last year and omitted because of the influenza epidemic.

Never before in the musical history of the United States has there been an entire festival of five concerts made up of works of American composers and given entirely by American soloists. Never have so many composers, nineteen in all, been given a hearing at any one time.

Dr. Arthur Mees, whose work in Worcester for ten years has brought the festival to its present high standard, will conduct. Thaddeus Rich and his players from the Philadelphia Orchestra will make their third appearance at the festival. The choral works to be given are Chadwick's "Judith," Hadley's "Ode to Music" and Daniels' "Peace With a Sword."

The artists will be Mabel Garrison, soprano; Louise Homer, contralto; Emma Roberts, contralto; George Hamlin, tenor; Lambert Murphy, tenor; Reinold Werrenrath, baritone; Edgar Schofield, bass; Milton C. Snyder, bass; Frances Nash and John Powell, pianists. The latter was engaged after the festival program was complete because it was thought fitting that his "Rhapsodie Negre," a work so typically American, should have a place on the program of the All-American festival.

There will be a festival chorus of 400 voices and a children's chorus.

## LOUISVILLE CONCERTS END

Summer Programs in Parks Heard by  
300,000 Persons

LOUISVILLE, KY., Sept. 1.—Louisville's first public band concert season came to a close Sunday afternoon with a concert at Shawnee Park. Of the sixty-three concerts in the parks, under the auspices of the Louisville Board of Park Commissioners, but one program, that of July 31, was canceled on account of rain.

The cost of the concerts is estimated at between \$11,000 and \$12,000, half of which was raised by popular subscription. Concerts were given in all parks and playgrounds of the city, the poorer and smaller sections receiving the same consideration as the more important ones. The attendance varied from 250 to 15,000, and the total attendance was estimated at 300,000.

H. P.

Nina Tarasova, the Russian singer of folk-songs and ballads, who created such an unusual amount of interest at the two recitals in which she was heard toward the close of last season, will give a third recital at Carnegie Hall on Saturday evening, Sept. 13, with the assistance of Max Gegna, 'cellist.

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## MAYOR HONORED AT OPEN-AIR CONCERT

Miss Ponselle, Della Baker, Stracciari and Sanchez Heard as Central Park Soloists

That New York City is fast approaching the day when the providing of good music for its citizens will be considered a legitimate function of the municipal government was again indicated on Thursday night of last week on the occasion of the concert given on the Mall, in Central Park, in honor of Mayor John F. Hylan, by the Park Board and the City Chamberlain, Philip Berolzheimer. A crowd variously estimated at from 20,000 to 30,000 gathered about the music stand and gave unmistakable evidence of its keen enjoyment of the program.

The participants in the program were the Police Band, conducted by Patrolman Charles H. Chave; a part of the Metropolitan Opera House chorus, conducted by William Tyroler; Rosa Ponselle, Della Baker, Alberto Sanchez and Riccardo Stracciari. The accompanists were Cesare Sturani and Romano Romani.

The program opened with Sousa's "Stars and Stripes," played by the band, after which Mr. Sanchez gave an excellent performance of the "Tosca" aria "E lucevan le Stelle." Miss Ponselle scored a hit with the great crowd, singing an aria from Catalani's "Lorelei." Mr. Stracciari was loudly acclaimed when he sang the familiar *Figaro* aria from "The Barber of Seville." For an encore he sang "The Long, Long Trail," his audience joining in the chorus.

Miss Baker is comparatively a newcomer and her presentation of the mad scene from "Lucia" advanced her as a coloratura of exceptionally fine vocal equipment. She sang true to pitch, with clean-cut technique, and her voice was produced with a clarity that made the

whole performance enjoyable. The opera chorus gave the opening measures of "Gioconda." Other numbers played by the band were Suppe's "Light Cavalry," the Anvil Chorus from "Il Trovatore" and Greenwald's "Chapel Chimes." The program was closed by Miss Ponselle's stirring singing of "The Star-Spangled Banner."

In the course of the program Mayor Hylan was presented by Park Commissioner Francis D. Gallatin with engrossed resolutions expressing the appreciation of the Park Board of the Mayor's "valuable contribution of inspiration to patriotism and loyalty and of aid to musical art through the People's Concert Series."

Mayor Hylan said, in part, in response to Mr. Gallatin's introduction: "I am

under deep obligation to the Park Board for the presentation of these resolutions, and I am likewise under deep obligations to the policemen and to the other great artists who have appeared on other occasions and on this occasion to render some service to the people in this great city. In these times of stress and trouble nothing could be more patriotic than to render some service to the great municipality in which we live, the City of New York."

"We are all under great obligations to Chamberlain Berolzheimer for the great service he is rendering the people of this city in giving these concerts, which no other person is more responsible for than he but the artists."

Chamberlain Berolzheimer acted as host to the Mayor, members of the Park Board, prominent musicians and newspapermen at a buffet supper in the Waldorf-Astoria, following the concert.

"As for breathing, or breath control, I have been surprised again and again to notice that many singers seem incapable of it; not learners, mind you, but professional artists. Now, breath control is the foundation of singing. Take that from me. And if that foundation is not well and truly laid, then no matter how elaborate and careful the superstructure, the edifice is bound to be defective. In my own case, I was kept practicing breathing exercises for months before I was allowed to sing notes."

"When the foundation, as I have said, is well and truly laid, then the coloration of the voice and increasing the range must follow. To be able to color the voice, to impart a different quality of tone to every note of it, so that it is in keeping with the emotion to be expressed, is the mark of the great singer and the true artist. Nowadays I find it too often neglected, and the voice capable of only one fixed timbre."

"As for extension of range, that is necessary also. My own range is three octaves, and it is quite a mistake to believe, as I understand many do, that naturally my voice is of exceptional extent. As a student I was a mezzo, and could not sing beyond G. Many professors seem to have an objection to developing the chest tones of a soprano, with the result that they remain weak and ineffective. I never could make out why."

"If you ask me the reasons why all these essentials are neglected to-day, I can only surmise they are the outcome of the modern craze for 'speeding up.' It may be desirable in business; it is fatal in art. Students do not study long enough. In my time we not only studied years before singing in public, but I continued taking lessons long after I had sung at the Opera. Then, too, only those can teach singing who have been singers themselves. A pianist or organist may do good work in guiding a singer to interpret; but they cannot place the voice. One might as well go to a violinist to learn the technique of the piano."

## Mme. Calve Is Champion of English as Song Language

IN a recent interview in the *Sunday Evening Telegram*, of London, Mme. Calve gave an interesting talk on vocal art, following her reappearance at a Queen's Hall Symphony concert. She said in part:

"In what I have to say about singing I wish it distinctly understood that my remarks apply to France only. It is many years since I made anything approaching to a stay in England, so that if I were to say anything about singing here I should be speaking on a subject of which I know nothing, and that is what I always avoid. But I may say that I consider English excellently suited for singing."

"Now, there are two primary essentials in singing—breathing and clear enuncia-

tion. And it is these requisites that, I fear, are being sadly neglected in France to-day. Naturally, I cannot mention names. My observations must be general in character. But I have heard singers of reputation whose words could not be readily understood. When I was a student, that would have been impossible. Distinct utterance of every word—nay, of every syllable—was insisted upon; not only by the professors, but by the public. A singer, no matter how beautiful her voice, would have seriously damaged her career by indistinct pronunciation. When you come to think of it, that is right. How can one judge the emotional expression of which the technique of singing is but the vehicle, if the subject is not grasped and understood by the auditor?"



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## ECHOES OF MUSIC ABROAD

American Composers Contribute to Programs of London's Twenty-fifth Season of "Proms," Now Running for Ten Weeks—English Pianist Finds Jazz Bands More Profitable Field Than Legitimate Work—British Chamber Music a Special Feature of the Glastonbury Festival—Leigh Henry Summarizes What Stravinsky Has Done to the Ballet—Baritone Immortalized by Du Maurier in "Trilby" Dies in Paris—Mechanical Pianos Shown to Have Been a Sixteenth Century Invention—Diplomat-Composer Has Originality in Titles

TWO American composers are represented on the programs Sir Henry Wood has arranged for the annual autumn series of "Proms." now in progress at London's Queen's Hall. Henry Hadley's "The Culprit Fay" Rhapsody and a "Prince Hal" Overture by David Stanley Smith are the contributions this country makes to the twenty-fifth season of this hardy and exceedingly popular London "institution."

Besides the two American works, there are to be thirteen novelties by British composers and twelve by composers listed as "foreign"—otherwise, Continental—thus making twenty-seven new works to be introduced to the public of the metropolis on the Thames. The two of American origin are grouped with the British works as "British and American novelties," in contradistinction to those under the "foreign" heading.

Two of Italy's futurists make contributions. Alfredo Casella's "Le Couvent sur l'Eau," described as the music of a "choreographic comedy," and Francesco Malipiero's "Impressions of Spring," Part II, are to be heard. There are also Three Dances by Batilla Protella on the list, a Quartet for horns by Tchérepnin, a Roumanian Rhapsody by Stan Golestan, a Sinfonia Sacra for organ and orchestra by Charles M. Widor, the "Rêves" for orchestra by Florent Schmitt, a Sursum Corda by Frederic d'Erlanger, and the "Iberia" of Albeniz and an orchestration of Debussy's "La Cathédral engloutie."

Timely in interest and spirit was H. Balfour Gardiner's "The Joyful Homecoming," a work written "in an outburst of good spirits at the prospect of demobilization," the British-born novelty that led all the rest by being placed on the opening program. It was conducted by the composer.

An overture entitled "The Cockyolli Bird," by Martin Shaw, and "The Jolly Huntsman," a Nursery Rhyme for orchestra, by Howard Carr, would also seem to prove that British composers are gradually breaking away from the "graveyard school" to which most of the younger men seemed a few years ago to have sold themselves.

An idyll for orchestra, "The Banks of Green Willow," by the gifted George Butterworth, who fell in the war, will attract special interest. There are also a Prelude, "Philip II," by Eugene Goossens, the younger; a Scherzo by Arnold Bax, a Children's Overture by Roger Quilter, a rhapsody, "The Slopes of Kaimactobalen," by J. R. Heath; a Suite, "Summer Days," by Eric Coates; a Spanish Piece by Lord Berners; a symphonic poem, "Lamia," by D. Howell, and a Suite of Sword Dances of Northern England and Morris Dance Tunes, presumably arranged by Sir Henry Wood.

The list of soloists engaged contains the names of many—but not all—of the most prominent artists now in England. There are to be Tchaikovsky, Beethoven and Wagner nights, and this year Wednesday is to be given over to ballet music and suites.

The "Proms." of 1919 will continue

nightly until Oct. 25, rounding out a ten weeks' season.

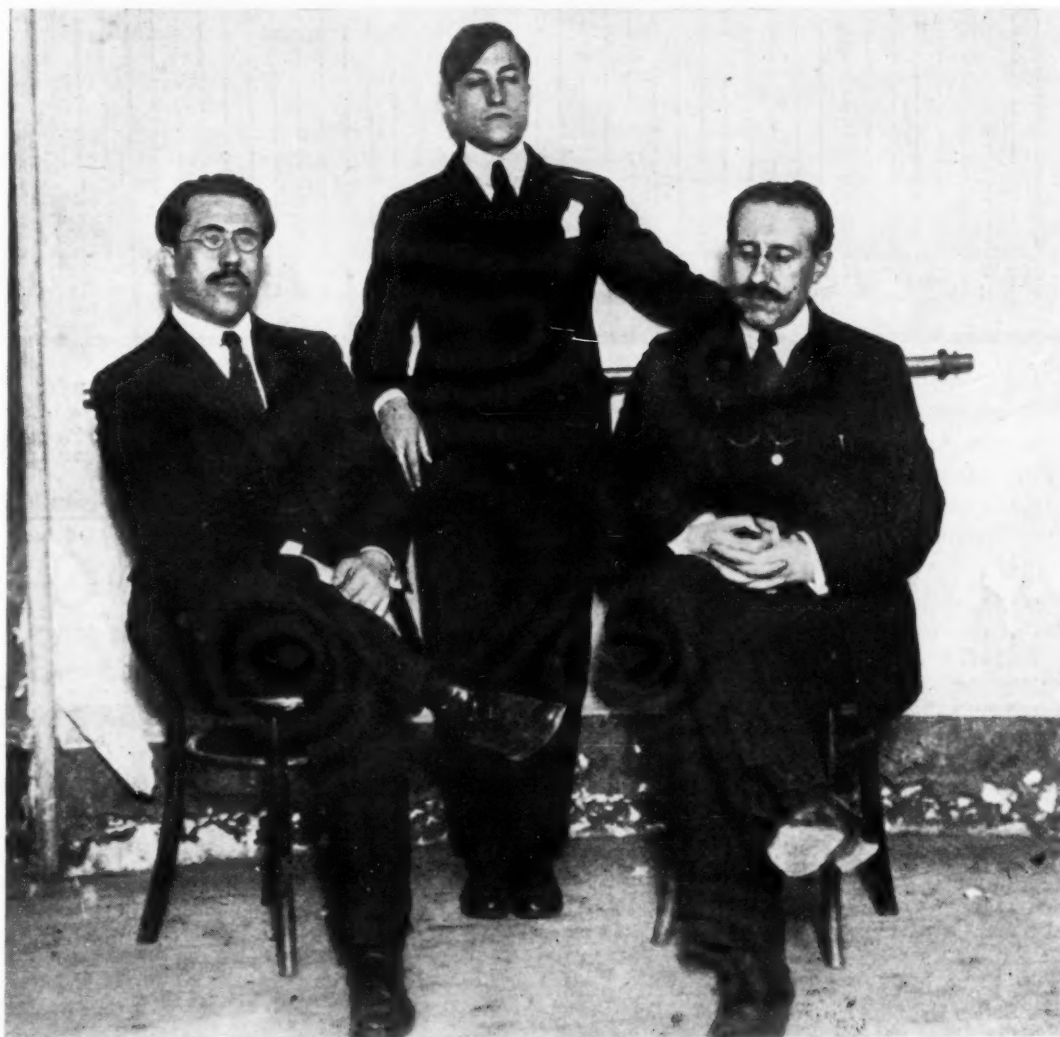
### Jazz Bands Most Profitable Field for Pianists in England

A rather sorry commentary on the conditions that now face the average pianist in England is afforded by a conversation quoted by Francesco Berger in an article on a jazz band concert in the

Berger, significantly, "for there is no answer."

### Original of "Trilby" Baritone Dies

From Paris there recently came the news of the passing of Jules Diaz de Loria, a baritone whose name may not recall memories to many music-lovers of to-day but who in his day enjoyed a considerable reputation as a singer gifted



—Photo Vidal, Madrid

### AUTHORS OF SPANISH OPERATIC SUCCESS

America Is Promised a Hearing of "El Avapies", the Spanish Opera Which Lately Opened with Marked Success at the Royal Theater Madrid. Above Are Shown (Left to Right) D. Thomas Borrás, Librettist of "El Avapies", and the Composers of the Score Conrado del Campo and Angel Barrio

### Monthly Musical Record.

The pianist in this particular jazz band was so accomplished an artist that the English writer said to him: "But you are far too good a musician to be doing this sort of thing. How is it you are here?"

"I suppose," he replied, "you mean that I ought to be doing 'the legitimate.' Well, I tried that when I first married. I played in public, I accompanied singers, and I gave a lesson when I found a pupil who would come and take it. And I earned thirty shillings (\$7.50) a week. Then I took to this. When my afternoon's work is finished at six o'clock, I have a similar engagement somewhere else from nine to eleven. And I earn twenty pounds (\$100) a week. I have a wife and two children to support. Do you blame me? When I shall have saved enough to afford myself the luxury, I shall go back to 'the legitimate' and to starvation."

"I could not answer him," adds Mr.

beyond the ordinary in voice, style and personality alike.

He may be said, as an English writer points out, to have gained immortality as the original of Du Maurier's *Glorioli* in "Trilby"—a portrait identified by many readers of the book when it first made its appearance, just as, long before that, the hero of Ouida's "Moths" was known to have been drawn from the famous tenor Capoul.

De Loria's fine baritone voice and perfect diction delighted fashionable drawing-rooms of the eighties and early nineties, notes the London *Daily Telegraph*, which recalls the description of him in Du Maurier's famous novel: "A tall, good-looking, swarthy foreigner came in, with a roll of music in his hands, and his entrance made quite a stir; you heard all around 'Here's Glorioli,' or 'Ecco Glorioli,' or 'Voici Glorioli,' till Glorioli got on your nerves. And beautiful ladies, ambassadors, female celebrities of all kinds, fluttered up to him

and cajoled and fawned." And when he opened his lips to sing there issued from them "the most ravishing sounds that had ever been heard from throat of man or woman or boy."

It was *Glorioli's* voice, you may recollect, which got into *Little Billee's* head more than any wine, and the boy could talk of nothing else for days and weeks. And now Jules de Loria, the original of that *Glorioli* who was the "representative male rossignol of the dix-neuvième siècle" has gone the way of all flesh.

\* \* \*

### Again the Automobile in Music

Strikingly up-to-date in his music-making is Lord Berners, who is a composer only by avocation, his vocation lying in the diplomatic service—he is an attaché of the British Embassy in Rome.

Lately he has written a piece for the pianoforte bearing the dedicatory title "To a Rich Aunt," to which he has appended as a sort of inspirational motto, "At last we shall be able to afford a car."

Lord Berners is represented on the new London "Prom." programs.

\* \* \*

### Mechanical Pianos Known in the Sixteenth Century

After all, it appears that the player-piano is not a modern invention, and that we are four centuries behind hand in claiming it for our age.

For a correspondent of the London *Daily Mail* has discovered the earliest known specimen of a mechanical piano among the musical instruments in one of the Viennese museums, and that it was made in the sixteenth century by one Samuel Biederman of Augsburg. It consists of a long, narrow box fitted with a keyboard similar to those of the old claviers and it plays four quaint little melodies—popular airs of the day of its invention, no doubt.

\* \* \*

### Donalda's Husband Turns Composer

Mischa Léon is a tenor, Danish by birth, whose name is known here principally in connection with performances of opera in St. Louis. A year ago last winter he sang at Monte Carlo; there he met Pauline Donalda; in the spring they were married in Paris. Last season he sang at the Paris Opéra, and more recently he and his wife have been giving recitals, joint and otherwise, in London.

All of which is preliminary to recording the fact that this Danish tenor has assumed a new rôle, as composer. He has written a "Berceuse," which has proved to be an effective number on Mme. Donalda's recital programs. The *Monthly Musical Record* refers to it in its review column as "a charming little lullaby by this gifted vocalist, who has come, sung and conquered during the last few months."

\* \* \*

### Stravinsky the Foe of "Type-Parts" in the Ballet

Just how Stravinsky has revolutionized the ballet is aptly expressed by Leigh Henry, who quotes the composer of "Petrushka" himself as saying, "I want to suggest neither situations nor emotions, but merely to manifest, to express them. Though I find it extremely hard to do so, I always aim at straightforward expression in its simplest form. I have no use for working-out in dramatic or lyric music. The one essential is to feel and to convey one's feelings."

Hence, observes Mr. Henry, he employs the choreographic poem so frequently, and in so doing has raised the ballet from a mere physical play or acrobatic exhibition to the level of an expressive art. He has brought into it a sense of relative proportions which it did not possess before, and an emotional expressiveness and unity which are never disturbed by mere bodily dexterity or the gestures and postures of a formal technique.

"As Dargomirsky negated set numbers in operatic composition, so Stravinsky negates set dances in the ballet. In his creations the music and action flow together in consecutive, interactive and

[Continued on page 14]

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## ECHOES OF MUSIC ABROAD

[Continued from page 13]

subtly developed streams of movement and sound, and his work has something of the centrifugal quality of the dialogue of Tchechov in plays such as "The Cherry Orchard," in that the cumulative effect is that of interactive group-forces, not of emphasized, cut-and-dried individual type-parts, or "Fachrollen," as the Germans, who delight in them, call them."

#### Marie Hall Features John Ireland's Sonata at Glastonbury

British chamber music was featured at the recent festival held at Glastonbury—England's Bayreuth. In addition to the twelve performances of British music drama given between the 18th and 30th of August, there were three concerts for

those who prefer their music unadorned. Marie Hall was the violinist in a program of Early and Modern British violin sonatas, including that of John Ireland in A minor. Then there were two concerts of string quartets, free to the public, and finally Dr. Edmund Fellowes explained the work of the Elizabethan Madrigalians.

#### Sir Frederick Bridge Finds Composition by John Milton's Father

Music written by John Milton's father was brought forward by Sir Frederick Bridge in the course of a lecture he gave at the Westminster School, London, the other day. Another composition he produced of interest to musical antiquarians, as a specimen of a musical pleasantry of earlier days, was a humorous "Fancie on the Cryes of London," by Thomas Weelkes.

Edmond Leroux, Monte Carlo; Charles Gabel, comic tenor. Baritones: Simon Delrat, a grandson of the baritone Delrat, Opéra Comique, Paris; Torconi Blanchard, Marseilles Opera; Edouard Sapran, Raymond Bernals and Louis Chevet. Basses engaged are Henry Mel-

## ANNOUNCES PLAN OF NEW ORLEANS OPERA

### Verande Presents List of Artists for French Company—Bardoux, Musical Director

NEW ORLEANS, LA., Sept. 6.—A cable from L. Verande, director of the New Orleans Opera Company, announces the personnel of the French company for the following season. The sopranos are to be Mme. Edith de Lys of Covent Garden, Brussels and the Paris Opera; Mlle. Eva Gripon Hammerstein, Monte Carlo, Brussels; Agnes Delorme, Milan, Buenos Aires, Bordeaux; Georgette Rezia, Opéra Comique; Marguerite Vogel, La Gaieté Lyric Tyon, Brussels; Margaret Namara, Boston Opera, Chicago Opera, Mexico City; Nina May, Boston Opera, Opéra Comique; Lydia Locke, Hammerstein's London Opera Company; Mlle. Mary Obey Cassal, Paris; Mlle. Henriette Simon, Eugene Besnier, Yvonne de Gunhald, Mlle. Bra-ream, et al. Mezzos and contraltos will include Mlle. Marie Phillipot, Grand Opéra, Paris, Covent Garden, Hammerstein option; Mlle. Dorothe Frances, Boston Opera, Gaieté Lyric, Paris; Jeanne Marbourg, Metropolitan Opera, Brussels; Augusta Pouget, Petrograd, London, Madrid, Verung, Gaieté Lyrique, Paris, and Henriette Simon, first prize Conservatoire, Paris.

Tenors are Henry Milhau, tenor robusto, Paris Opéra, Monte Carlo, London, Brussels, Hammerstein option; Jean Perisse, Opéra Comique, Paris, Monte Carlo; Rolland Conrad, New Orleans, Paris, London, Monte Carlo, Nice;

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will be available for concerts after February 10th, 1920, and has given written authority to R. E. JOHNSTON to arrange bookings for ten concerts for her, following her Metropolitan appearances, and has also given him an option on all additional concert appearances during the balance of the season 1919-1920.

For terms and dates apply to R. E. JOHNSTON

don, Hammerstein, London, Brussels Opéra, Gaieté Lyrique, Paris, Boston Opéra; Charles Balfous, Paris Opéra, Hammerstein option; Eugene Buyel, basso Bouffe, Opéra Comique, Paris. Première ballet, Signora Graziella Pirelli; Prima ballerina, La Scala, Milan; Mlles. Irene Descamps, Opéra Comique, Paris; Margaret Ladd, Opéra Comique, Mexico City.

The Musical Director and first conductor will be Felix Bardoux, first prize of the Conservatoire, Paris, 1906, Grand Prize de Rome, Musical Director Grand Opéra Lyon, Marseilles, Brussels, Trocadero Festival, Paris; the first assistant conductor, Albert Robenal, New Orleans, Hammerstein option; second conductor, Edgardo Stoupens; stage manager, Charles Gabel; technical director, Gaston Noblet.

#### To Give Course in Musical Therapeutics

During the early part of October Mary Weare is to open in her studio at Carnegie Hall, New York, a course in musical therapeutics, to meet the demand for hospital musicians and musical directors. The course is to be an intensive one lasting six weeks, during which the class will meet daily for assembly work and hospital assignment. Miss Weare has done much important work in the hospitals in the vicinity of New York and has found that there are certain properties of tone that coordinate with physical nature, thus giving relief to patients when all other means have failed.

## NEW SYMPHONY MEMBERS

### Four Noted Men Accept Positions on Executive Committee

Important changes in the organization of the New Symphony Orchestra of the Musicians' New Orchestra Society were disclosed when it was announced recently that Lawrence Gilman, of the *North American Review*, Alvin Krech, President of the Equitable Trust Company, Adolph Lewisohn and Clarence Mackay had associated themselves with the Orchestra as members of the Executive Committee. Mr. Krech was offered and accepted the treasurership of the orchestra. The program for the 1919-1920 season under the leadership of Artur Bodanzky, met with enthusiastic approval from the new committee.

Members of the Musicians' New Orchestra Society from whose ranks the players in the Orchestra are chosen, declare that the co-operative plan at last has been a success and that its supporters have been vindicated.

### Paris Organist Gives Recital at Trinity Church, New York

Gustin Wright, organist at the Church of the Holy Trinity in Paris, gave a recital at Trinity Church, New York, at noon on Sept. 5. Mr. Wright, who is a native of Detroit, has lived in France for the past twenty-five years and is prominent in musical circles in the French capital. His recital, though without rehearsal, justified the European reputation he has acquired as organist, choral and symphony conductor. The program included numbers by Bach, Maity, Bubeck, Dubois and Cesar Franck. Mr. and Mrs. Wright left last Saturday on the Rochambeau for France.

## WHAT IS CRITICISM?

THE editor of a widely read evening newspaper in England said some time ago that no newspaper of to-day could afford to neglect the subject of music, but few of them could afford to give space to musical criticism, says Herbert Artcliffe, writing in a recent issue of the *New Music Review*. As a matter of fact he was totally mistaken in this for not only did he himself accept much matter that was very thorough criticism, but the articles which contained it were some of the most popular which he printed. To this extent, and to this extent only, was he right; obvious criticism and criticism concerned immediately with technical matters is "caviare to the general public." What does the average business man or the average clubman want with the techniques of what he hears at the opera or concert hall? And if he does want anything he can get it more explicitly and more fully stated in the musical journals or in the art reviews. But the average reader does wish to know something about the reasons for success or failure of a work or an artist. He does want the performance he has heard recalled to his mind with new points of interest, and he wants some suggestion of what those performances he has not heard have been like. To this also he wants added a spice of the interest which comes from the literary pleasure, of a low or a high standard, which his newspaper provides for him in other matters.

One of the most profound and able critics, who is also one of the most successful from the popular point of view, has recently admitted that much of his popularity lies in the methods he has deliberately adopted of interspersing his more serious remarks with sarcasm, obvious humor and literary "grimaces." His success would never have been so real, however, had the brilliance of his sarcasm and humor not been backed by a remarkably substantial knowledge of and insight into the essential qualities of both classical and modern music. Criticism, in fact, is a human and humanizing function which must be brought into force in such a way as to make it of both interest and service to humanity in general. Both artist and hearer must benefit by it. If either fail to do so there is something wrong with the criticism, with its method of appli-

cation, or with the one who reads or hears it. In the majority of cases it is to be feared that there is something wrong with them all.

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REGULAR COLLEGE YEAR BEGINS SEPTEMBER 29

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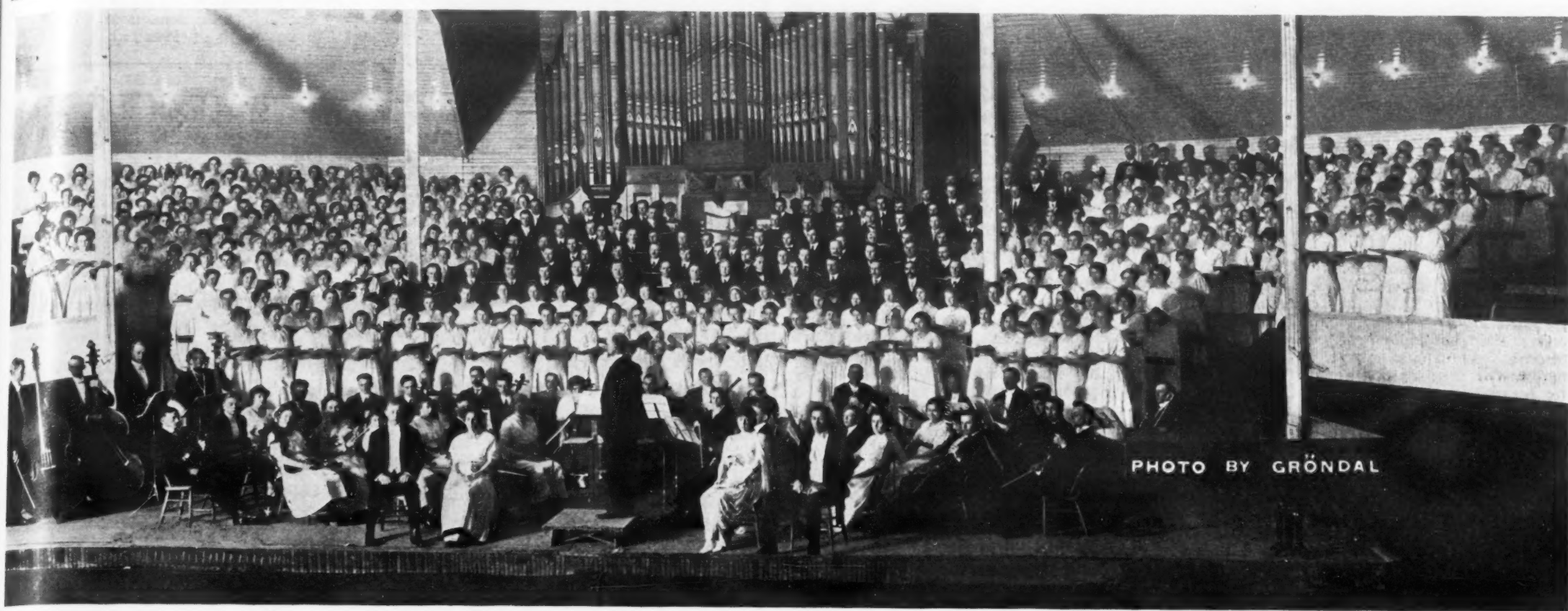
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# Lindsborg Chorus First in Kansas to Present "Messiah"



The "Messiah" Chorus, Which Has Been a Leading Factor in Promoting Musical Growth in Kansas

LINDSBORG, KAN., Sept. 5.—The words Bethany College and Lindsborg in Kansas are synonymous with music. Mention them and the individual who hears you thinks music. Because Bethany College, which is located here, is the art center of the State. Chief attention is focused on musical art and the school is known throughout the Central West because of its musical achievements.

Since 1882 the Lindsborg chorus has been singing Handel's "Messiah" each year, until to-day it is a part of the musical consciousness of the State. Lindsborg was among the first Kansas towns to venture high-class musical attractions, by introducing to the public operatic stars of the first magnitude. Back in the nineties Dr. Carl Swensson, then the president of Bethany College, brought Lillian Nordica to town. Her fee was \$1,200, in those days regarded as a fabulous amount to pay a singer for two hours' work. The wisecracks of the community shook their heads and spoke about the scandal of plunging with the meager resources of a struggling institution. The event, however, proved a sensation. The diva arrived in regal style, traveling in a private car. Special trains within a radius of a hundred miles had been arranged for and the excursions, arriving loaded to the guards, brought the crowds that packed the auditorium. The building has since witnessed triumphs of scores of other world-famed artists, but the Lindsborg citizens of those days, after praising the latest favorite, will always say: "But she does not quite come up to Nordica."

The Nordica experiment indicated a new field and the engagement of the best artists became an established policy. The scope of the annual festival was broadened and on its programs have since been appearing every year the greatest singers the musical world affords.

The musical endeavors of nearly forty years have given Lindsborg an excellent reputation. Time has served to build up traditions and ideals. These ideals gradually have served to build up a colony of musicians of real merit. At the head of the organization is Dean Oscar Lofgren, who, in addition to his pianistic accomplishments and his broad musical scholarship, possesses rare diplomatic skill and the psychological insight essential to retain cohesion in a body of musicians.

To this colony, already richly representing all forms of musical art, there

ized in the triumphs that have come to her on the concert stage in this country. Miss Bryant will make her initial bow to Kansas folks in recital during the third week in September.

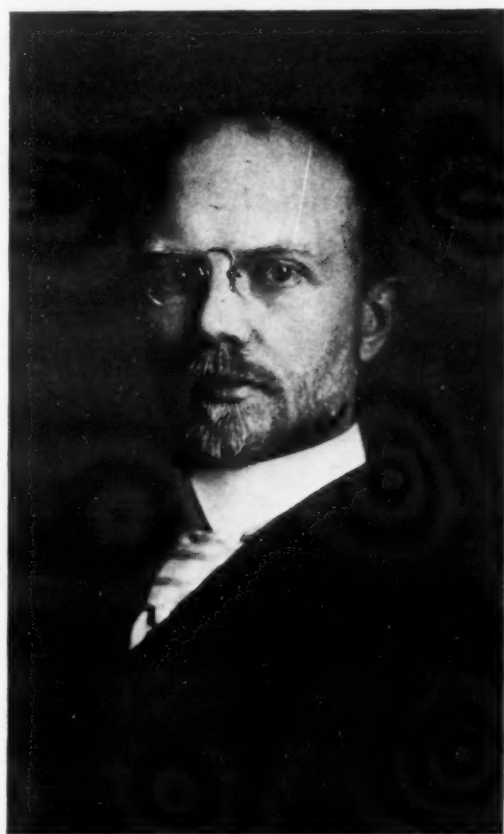
Arthur E. Uhe, Bethany's violinist, who has been in service, returns to his studio this fall.

The musical life of the college promises interesting things for the coming year. The entertainment course, which as yet is in a formative state, includes Harold Proctor, the Irish tenor; the Czecho-Slovak Orchestra, the Scheur Concert Company of the Minneapolis Symphony Orchestra, and Rudolph Reuter, the Chicago pianist. Others will be secured later. To these concerts by visiting artists will be added a series of faculty recitals to be given bi-weekly.

Lindsborg has been especially fortunate in training many of its young people in playing orchestral instruments. Arvid Wallin, who was secured a year ago, has built up an excellent orchestra and will continue his work this year.

As a climax to the musical life of the college comes the annual "Messiah" festival. All endeavors throughout the school year are pointed at this festival. It is always held March 28 to April 4. Plans for next year's festival are not yet completed, but it has been announced definitely that Pablo Casals, Spanish 'cellist, will appear on Easter Sunday. The musical contest, in which twenty-eight Kansas counties participated last year, will be repeated in 1920.

Hagbard Brase, festival director, will begin work on the festival with the opening of school. The autumn work will consist of scenes from "Olof Tryggvason," by Grieg, and a cantata by Bach. The winter choral concert will be given Nov. 8.



Hagbard Brase, Conductor of the Annual Festival

comes with the opening of this next school year, Sept. 9, Nelle Bryant, who joins the teaching force of the voice department. Miss Bryant is a Kansas girl. She was born in Lincoln. Her preliminary training completed in the United States, she studied in the art centers of Europe. Under the tutelage of the noted Putnam Griswold, of Metropolitan fame, first as his pupil and then as his assistant, she rounded out her artistry. She started in the opera houses of the Continent and the promise of her operatic career she has more than real-

The children's department in the school of fine arts will be reorganized this fall and greater efficiency sought. Elaborate



Dr. Ernest Pihlblad, President of Bethany College and a Musical Enthusiast

courses in kindergarten piano playing, based upon the best pedagogical principles, are being worked out. Much attention is being given to the development of juvenile musicians in violin, wind and reed instruments, and to prepare these for organization work a beginners' band and orchestra is to be formed. R. Y.

## California Musicians Wed

LOS ANGELES, Cal., Sept. 8.—Olga Steeb, the California pianist, and Charles Edward Hubach, late head of the music department of the University of Redlands, were married at the home of the bride's parents on Aug. 25. The ceremony was performed by Rev. J. M. Schaffle.

Mr. and Mrs. Hubach left Los Angeles Sept. 4 for the East, and after a trip will reach New York early in October, where, on Dec. 5, Mrs. Hubach will be heard in recital at Aeolian Hall.

## Adelaide Fischer Back from Invigorating Vacation

Adelaide Fischer, soprano, has been spending her vacation at one of the Belgrade Lakes, Maine. Miss Fischer has

found real recreation in fishing, canoeing, swimming, tennis, and has become an expert at pitching the horse-shoes. She has returned to the city with fresh vigor to meet the rigors of a strenuous season both in teaching and concert work.

## Carl Formes Is Popular Member of Australian Operatic Forces

Carl Formes, the young American baritone, is now singing all the principal baritone rôles with the J. C. Williamson Grand Opera Company, Sydney, Australia, and is engaged for seven months. He has already had splendid successes with the company. Mr. Formes is a product of Herbert Witherspoon's teaching, having worked for the last four years with him.

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## American Church Music Is Good, Declares Well-Known Organist

As an organist of an American church, I believe the time has come when the American composer should be properly recognized, says Clarence F. Read in a recent article in the *Diapason*. We have from time immemorial relied chiefly upon European composers for our music, and such propaganda has become so imbued within us that it is well-nigh impossible for an American composer, even of the first rank, to secure recognition from the public or the publisher. The old standards are good enough for them, why meddle with a sure thing for something of an uncertain nature? Therefore it is the duty of every American organist to assist the American composer by programming American music, either in its original or transcribed form. By so doing he will create a desire on the part of the public for more, and the publishers will feel the necessity of bringing forward American music. Many American composers are writing music for the organ that is on a par with European music. It is because we have been overwhelmed with foreign music that we cannot see anything of value in our own. Nevertheless we are producing music that is worthy to be placed on any program.

As regards transcriptions: Without them, the field of organ music would be decidedly curtailed. A real organist, one who devotes his time to doing the best for his profession, has ideals which he would not alter under any circumstances. If he has any principles at all, he will not permit himself to play cheap or vulgar music. Of course, as in every line of business, there is the good and bad with which we must contend, but an organist should know when he has reached the proper limit. I remember hearing a violinist make his violin sound like a mocking bird. The violin is not made for such use. A class of students must be disciplined for the wrongdoing of one student. Likewise the organ field suffers because some organists persist in lowering the standard by playing music that organists with ideals would not

consider at all. This, however, should not condemn the profession as a whole, for the better organists do play the best of transcriptions.

### Not Too Many

A recital program of seven or eight numbers containing a majority of transcriptions should not be tolerated. I am not saying that transcriptions are THE thing, but better music for the organ cannot be found than many transcriptions from orchestral works, piano scores and other instruments. The organ should not be called an imitator of the orchestra, simply for the reason that orchestra music is adapted to it, because it is an instrument unto itself. It has no imitators and it imitates nothing; it is rightly the "king of instruments." Consequently transcriptions have a proper place on a well arranged program. Any number of pieces, both foreign and American, could be mentioned which are fitting as such.

The public to-day classes the organist as a public servant, whether he plays in church or concert hall. And as such he must play music that fulfills the requirements of the position, if he is to place himself in the public's favor. Is it always possible, under this circumstance, to keep up his ideals? Sometimes it is not, as education and culture vary in different communities. Music that is successful in one city would not be wise in another. Highly cultured communities enjoy Bach, Widor, Guilmant, Merkel. In less cultured cities such music is over the people's heads. American music to the plain American is much preferred to the music of our European friends. So an organist as a public servant must please his public or his term of office is soon terminated. True, he has great possibilities to lift his public up to his ideals, but that takes time and patience. To please the community in general, an organist using organ music interspersed with transcriptions is more apt to earn his bread and butter for an extended time than one who does not play to his public. "The public be pleased" is the wisest policy.

### PORTLAND CLUBS ACTIVE

#### Work Beginning in Many New Departments for Coming Season

PORTLAND, ORE., Sept. 15.—Lois Steers, of the Steers & Coman Musical Bureau, returned to Portland on Tuesday from Tacoma where she directed a six weeks' course of public concerts at the Tacoma Stadium. Miss Steers will bring some of the world's greatest artists to Portland during the coming season.

The Monday Musical Club, an organization of which Portland is very proud and of which Mrs. Anton Giebisch is president, will make its new home in the building at 148 Thirteenth Street. The club will have for its own use the entire lower floor on which are three study rooms, practice rooms and a large recital hall, which will be used for concert purposes. It has a harmony department, a French department, a string ensemble department, which includes an orchestra of twenty-five pieces, and a woman's choral club of forty-five voices, and a junior department for young musicians. Mrs. E. L. Knight conducts the orchestra and Mrs. Rose Coursen-Reed is director of the woman's chorus. Three new departments have been added this season: a critical piano department under Lucien L. Becker, an aesthetic dancing class under the direction of Miss Wilberta Babbidge, and a dramatic class, which will be conducted by Ada Losh Rose.

The officers of the Musicians' Club are anxious to enroll as many new members as possible in September and are planning different departments to create future interest in the meetings. George D. Ingram will be at the head of the vocal department and an instrumental department, with W. R. Boone in charge, will add to the interest of the club. At the head of the music trades department, which is an entirely new departure with the club, is Frank M. Case, who is chairman. The officers of the Musicians' Club are: George E. Jeffrey, president; H. A. Webber, vice-president; F. W. Goodrich, secretary, and Emil Enna, treasurer.

George Hotchkiss Street has returned to Portland after a successful year as director-general of mass singing with the Italian armies. Mr. and Mrs. Street will open vocal studios in Portland this winter.

N. J. C.

### Cantor Steinberg Marries Choir Singer

Bernhard Steinberg, cantor at Temple Beth-El, New York, was married on June 29, to Gertrude Kuntslich, a member of the choir. Miss Kuntslich was also a pupil of Mr. Steinberg's. The couple returned recently from their honeymoon, having kept their marriage secret for nearly three months.

### New Choir Organized at Clarksburg, W. Va.

CLARKSBURG, W. VA., Sept. 8.—The new choir director of Christ Episcopal

Church, Albert Och, of Wheeling, has arrived in the city. Mr. Och comes from St. Matthew's Church, Wheeling, where he held a position similar to the one which he has assumed in the parish of Christ Church. It is the purpose to organize a boys' choir for Christ Church and work of selecting the boys for their parts will begin immediately.

ALBANY, N. Y.—Kenneth W. Rice has been appointed teacher of music in the Amsterdam High School and supervisor of music in the grades to succeed Russell Carter, who has gone to Ann Arbor, Mich. Stella Basovsky has gone to New York City for her third season of violin study at the Institute of Musical Art.

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## Organists and Choir Singers—the Need of the Hour

EVERY day brings us, more and more, the realization how, in every industry, in almost every profession, the order of the day is "Organization." Not alone have the actors recently organized, as well as the dramatic managers, but the doctors are beginning to get together to secure better conditions, although they have already several important societies for the maintenance of the dignity and integrity of their profession.

Only the other day a great movement was started by Mrs. E. H. Harriman and other prominent ladies of wealth and social position, to organize a league of 50,000 housewives, for the reason that they feel that it is necessary for the housewives, whose purchasing power is naturally great, to get together in order to make anything like a reduction of the high cost of living possible. Congress may pass laws and a few profiteers, small as well as large may be arrested, tried and imprisoned, but after all, the housewives must take the matter in hand in order to secure relief from the profiteering which Attorney General Palmer has announced exists in its most baneful and oppressive manner through the exactions of those who have retail stores in the various cities and towns.

In this situation, where it has been felt that nothing can be accomplished individually but that the only effective way to deal with matters of vital import is by organization, there is one section of the musical world whose condition has long cried for improvement—indeed, it has long cried for simple justice. And that section is composed of the organists and choir singers in the churches, who, always greatly underpaid, are to-day in many instances in an almost pitiable condition, especially those who have families to support, through the decrease in the purchasing power of the dollar.

It is true that the organists have a very worthy organization, which meets in an annual convention, discusses musical and other matters of academic interest to its members, but goes no further.

So far as the choir singers are concerned, they have been for years the play and sport of church music committees and of a class of managers, some of whom are undoubtedly honorable and honest, but they are in the minority. With many of the church music committees "kissing goes by favor"—and I mean all that that implies.

### The Situation in Japan

Mr. John C. Freund,  
President the Musical Alliance,  
New York.

The Japan Advertiser of July 20 records an interview with the Hon. William Potter, formerly United States Ambassador to Italy on his way back to America.

Mr. Potter spoke very earnestly, as a true friend of Japan, of the danger involved to Japan by a continuance of her present militaristic policy, which will doom Japan to isolation. He calls attention to the cruel despotism practised in Korea, especially by the gendarmes. Universal distrust and hatred is prevailing, according to him, throughout China, Manchuria and Korea, against the military arrogance and aggressiveness of Japan.

Then Mr. Potter attributes the cause of Japan's rapidly increasing isolation to her still being in the grip of a militarism, founded on Prussian methods.

Finally Mr. Potter discovers his hope in the awakening Japan and says: "The Japanese people, especially the younger generation, are already beginning to awaken from their medieval sleep, to realize that the world has changed for the better, as the result of the war won with such priceless blood and such heroic sacrifice. There is not an intelligent officer or man in the Japanese army or navy who has been in touch with the Allies, who has not felt the moral transformation, from the selfishness and cruelty of a so-called military patriotism, to the unselfish internationalism, that hopes through a League of Nations, for a peace on earth that will better the condition of the common man in every land." I cannot but accept his warning as timely and friendly as well. I hope that our Government will listen carefully to his remarks and lose no time in throwing away any aggressive policy in China and Korea.

In the meantime, I wish to emphasize Mr. Potter's hopes in the awakening generation of Japan, inasmuch as he hits the mark. So far as I observe of friends from the university and even from the military and naval academies, I find but little remnant of the advocates of the old militarist principles. Most of young Japan knows too well of the consequences of the brutal militarism. The great war has taught that the so-called spirit of Japan (*Yamato-damashii*), that combined a spirit of chivalry, justice and

sacrifice is not the exclusive possession of the Japanese, but that same spirit was displayed by the allied people as well, in time of peril impending over the nation and humanity. Militarism has not yet perished in Japan, but that is causing a deep chagrin to the thinking Japanese. The educated classes are already tired of the bureaucratic and militaristic elements of the governing classes. The day might not be very distant when the common man has a voice in the national life, though a movement for universal suffrage has so far been unsuccessful.

Some day, those really conversant with the trend of world's ideals will guide the nation the right way.

I see the expanding force of Japan seeks outlet for her energy and carries in its train serious and intricate problems, both economically and politically. How are we to pass through this crisis? Diplomacy has its bounds. Policies are apt to conflict. Only a League of Nations founded upon just peace and good will among men may limit the possibility of the recurrence of cruel conflicts.

But further, let such a league be developed by a musical league of nations. Let harmony be the ruling force of the world's life. Minor questions will be solved accordingly. Wish for your success.

Yours sincerely,  
HEIJIRO IWAKI

Nippon Gakki Kaisha,  
Hamamatsu, Japan, July 22, 1919.

### The Alliance Boosted at Hampton

I inserted your ad in our commencement program because I wanted to bring the work of the Musical Alliance conspicuously before the very splendid and unusual audience which I was sure we would have, and which we did have, when we presented my new opera, "Ohara San."

I am still trying in my small way to boost the Alliance.

Cordially yours,

R. NATHANIEL DETT,  
Director of Music.

The Hampton Normal and Agricultural Institute, Hampton, Va., Aug. 20, 1919.

### "Progress Because of the Alliance"

Enclosed please find one dollar as renewal subscription to the Musical Alliance.

I have been much interested in noticing the progress along various musical lines because of the Alliance.

LEILA M. BARTHOLOMEW.

Ithaca, N. Y., Aug. 21, 1919.

With some notable exceptions, in the cases of churches in the principal cities, the great mass of organists and certainly of church choir singers are paid what is to-day, in view of existing conditions, little more than a pittance. It really is starvation wages. Many churches that are rich offer salaries to their singers which are positively contemptible. It is a reflection upon their humanity. How people comfortably off, well clothed, with good homes, can sit in church and hear the singing of the choir to which they pay barely enough to keep body and soul together, is to me a miracle.

The time has come, whether with regard to the Musical Alliance or not, when the organists and the church choir singers should get together and create an organization that would mean something.

The time has come when a clear and frank exposition of the whole position of music in the churches, so far as it affects the remuneration of those who give their services, should be brought into the limelight and dealt with drastically, on the merits.

It may be answered that after all the services of the organists and church choir singers are only required for a certain portion of each week, for certain services on Sundays, and certain rehearsals, and that consequently these professionals have ample opportunity to take concert engagements and do teaching to supplement their church income.

Then too, the argument has been brought forward that some churches have raised funds for the exploitation of some particularly gifted soprano.

These are the very few exceptions which prove the rule. And that rule is, that there is positively to-day, outside the chorus girls, no professional work which is so miserably paid, so utterly, inadequately rewarded, as that of the church organist and church choir singer.

In this situation there is only one remedy, and that remedy is "Organization."

*John C. Freund*

President of the Musical Alliance of the U. S.

### HENRI SCOTT IN DETROIT

Metropolitan Artist Warmly Welcomed  
—McDonald School of Music Closes

DETROIT, MICH., Sept. 4.—A notable event of the past week was the appearance of Henri Scott, bass-baritone of the Metropolitan Opera, at the Temple Theater. Mr. Scott presented several arias and a number of ballads during the engagement, and made a strong impression upon local music lovers.

On Sept. 15 local musical circles will lose one of their most popular members, when Lois Johnston, soprano, leaves for Chicago, where she will continue her musical activities. Miss Johnston will remain under the tutelage of Theodore Harrison and will also devote considerable time to concert work. Her plans for this fall include a performance with the Apollo Club of Chicago in "Elijah" on Nov. 3, four appearances with the Detroit Symphony Orchestra (one in Detroit in November) and a tour with the Berkshire String Quartet.

This summer marked the closing of the McDonald School of Music, one of Detroit's most flourishing and highly esteemed institutions of art. The school was founded in 1909 by the Misses Kate, Charlotte and Emma McDonald, pianist, violinist and cellist, respectively, who were at that time members of the faculty of the Detroit Conservatory of Music.

Gennaro Papi, the well-known conductor of the Metropolitan Opera House, is spending a week in Detroit as a guest of Mr. and Mrs. W. H. C. Burnett. Mr. Burnett is president of the Central Concert Company.

Joseph Martel, baritone, who spent last winter in Detroit coaching with Charles Frederic Morse, is now filling a long engagement at the Madison Theater, where he is meeting with success.

M. McD.

### Iowa Conservatory Enlarges Faculty

MOUNT VERNON, IOWA, Sept. 3.—Work in the Cornell conservatory will be strengthened and local musical activities greatly benefited by the coming of four new teachers in the department at the opening of school on Sept. 15.

Edith Thurlow, a pupil of Gebhard and Copeland, has been active as a pianist and teacher in Boston, and Daniel Huffman, who takes up work in piano teaching, comes from Oberlin conservatory. For singing and public school music Annie Pierce, a pupil of L.

A. Torrens, has been engaged. From Ann Arbor comes Otis Patton, a tenor soloist and teacher. After an absence of one year, Julia S. Shaw, violinist, will resume her activities in the conservatory.

### Katharine Goodson Spending Vacation Weeks at Ascot

Katharine Goodson and her husband, Arthur Hinton, are spending some weeks at a beautiful house at Ascot, the Ascot famed for its annual Royal race-meeting in Berkshire. While she is enjoying some rest and recreation after the very busy season which she has had with her London concerts and many provincial engagements, she is nevertheless devoting several hours a day to preparation for her autumn tour in England and Scotland—to comprise some thirty-five concerts—and for her American season which will follow from January to May next year.

### Phillip Gordon Visiting in Montreal

Phillip Gordon, pianist, who has spent the summer at his home in New York, working on the three recital programs which he is announced to give next season in Aeolian Hall, has gone to Montreal, Canada, to spend a fortnight with his brother, Nathan Gordon. Mr. Gordon's first appearance in the new season will take place at Carnegie Hall on Oct. 26. He has also been engaged for a joint recital with Lenora Sparkes, Metropolitan Opera soprano, at Carbon-dale, Pa., in December.

GRAHAM, VA.—Ruth Lacy has been engaged by the school board to teach music in the Graham School.

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New York, September 13, 1919

## THE POSTAL ZONE LAW

WE desire to call the particular attention of our readers to a very able, logical and forceful article by Senator Arthur Capper of Kansas on the Postal Zone Law. In this article Senator Capper makes it very clear that the whole tendency of postal legislation up to the time of the last Congress was to regard the Post Office in the light of a Government service for all the people, irrespective of cost. He also makes it clear that all efforts to institute a discriminating zone law have in past years been turned down. In fact, the abolition of the zone system was made complete, as he tells us, by President Lincoln in 1863, when it was regarded as an unsound postal policy and un-American that a citizen or home should have to pay more postage simply by an accidental greater distance from the point of mailing.

Perhaps the most incisive and unanswerable argument made by Senator Capper is when he emphasizes the fact that the publication of newspapers, periodicals of all kinds, though undertaken by private enterprise, is in the nature of a public service, should be so regarded, and indeed has always been so regarded.

According to the principles laid down by Congressman Claude Kitchin, a narrow-minded politician from North Carolina, the press performs no public service, but is nothing but a private enterprise subsidized by the Government. This draws the issue clearly between the conservative, broad-minded view of Senator Capper and those who agree with him and the small, narrow-minded, partisan, reactionary view of Congressman Kitchin and those who agree with him. One of these two attitudes must be right. Both of these attitudes cannot be right, nor can there be any compromise between them. One must be right and the other wrong.

That the question of cost in postal service does not enter is shown very clearly by Senator Capper when

he brings up the argument with regard to the institution of the rural postal delivery. Now if the policy with regard to this delivery, which costs the Government far more than the return to the Government by the postage paid, is sound, why should it not be applied throughout the entire postal service? If it holds good in one regard, why should it not hold good in another?

Finally, Senator Capper reminds us that increased cost under the new Postal Zone system is ultimately paid by the public, simply because the consumer always has to pay. Otherwise enterprise could not exist.

The result of the new postal law, with other burdens laid upon the publisher, has been naturally to increase the cost of subscription to papers and periodicals, and also to increase the cost of advertising, which simply means that the publisher has been forced to pass the burden on, which, if he were to sustain it exclusively, would wipe him out.

Underlying the whole proposition of postal service, however, is the main fact that the more the knowledge of a people can be promoted, and nothing can accomplish this more than through postal service and the press, the higher the intelligence of the people, and, consequently, the higher their morale and their general standing and prosperity.

Senator Capper's article, while it is condensed into a comparatively short space, is so convincing, so fair, so direct, that it cannot be read without profit, and it certainly will go far to mould public opinion in the matter.

J. C. F.

## BETTER SONGS ON TALKING MACHINES!

A writer in our contemporary, *Judge*, signing himself "Disco," hits the nail on the head in a recent issue when he says: "As you glance through the pages of the record catalogues, you find that the repertory of your talking machine is weakest in art-songs. Opera is splendidly represented—certain favorite arias having been recorded by dozens of stars, and ensemble numbers are available by whole constellations of stars; not to speak of overtures galore by bands and orchestras."

One may purchase a phonographic record of the Fifth Symphony of Beethoven, of the finest parts of Wagner's music dramas, of all the standard operas; but where are the fine songs? To be sure, such a singer as Julia Culp in her American tours recorded a few Brahms songs, with which she was closely identified through her programs, and Alma Gluck, Anna Case, Christine Miller and other singers have sung into the horn some few fine songs. But when the matter is probed we will find that the reason for the acceptance of these records by the firms that have issued them was not because of their desire to produce art-songs on talking machines, but to permit a record of an art-song to go on, provided said song was very much in vogue at the date of the issuance of record. In that way songs like Rimsky's "Chanson Indoue" found their way into the phonoman's catalogue.

Let a singer express the wish to make a record of such a beautiful song as Debussy's "Beau Soir" and he or she will be refused by the company for whom she is making records. The companies answer that their dealers all through the country say that "that kind of music doesn't sell!" If it doesn't sell it must not be recorded, they say. Do all the operatic arias "sell"? But the selling quality is only one side of the question. The phonograph is said by its owners to be an educative factor in America's musical development. Therefore, we hold that it is the duty of the companies to issue records of great songs, whether they sell today or not. In time they will sell. Bring up the public with better music and it will demand better music. Pull down the standard by offering it nothing but meretricious trash and you will never build musical culture, much less anything that has a germ of refinement or artistic appreciation in its soul.

And with the fine songs of England, France and Russia and their virtual exclusion from the talking machine catalogue because the powers that be claim that they don't "sell," our serious American songs suffer in silence. How many really first-class American songs by composers of our day—we mean art-songs, not ballads—are to be found on the talking machines? The number is so small as to make mention of it ludicrous. Often a singer desires to record an American song with which he or she has had success in recital. There is at once an objection, for the managers of the companies say, "No, there is no demand for it." Says the singer: "But I always sing it and people like it." To which comes the rejoinder: "There is not enough melody in it, and purchasers of records want melody!" This attitude merits the suspicion that those who make the selection of material for our talking machine catalogues at the present time are not musical authorities.

When it is realized that the talking machine is an instrument with which persons who like music enjoy themselves by playing records over and over again, the

argument of the managers is shown to be false. For a song that is worth while and which is not completely understood the first time it is played on the machine by the purchaser looms up as mighty fine the fourth or fifth time.

It is high time that this were given serious consideration by the various companies. Their aim, we feel sure, is not one hundred per cent commercial. If it were they would not issue anything but records of popular songs. They would not waste time recording the New York Philharmonic, the Philadelphia and other orchestras, nor would they make records of the music dramas of Wagner. They have neglected the field of the art-song in making their catalogues. If they will let their fine artists record for them some of the songs which they sing in their recitals, before many moons have passed they will find a distinct public demand for these records and they will have the satisfaction of knowing that they are contributing another important item to the development of musical appreciation in this great country.

## PERSONALITIES



Rosa Raisa at Lake Como

The famous Villa d'Este on Lake Como, most beautiful of Italian lakes, has many distinguished visitors in these days of returning peace; and not many enjoy more fame than Rosa Raisa, the dramatic soprano of Campanini's forces. Miss Raisa has been studying in Milan with Halo Montemezzi, composer of "L'Amore dei Tre Re" and "La Nave."

Sousa—The three generations of John Philip Sousas are aged respectively sixty-four, forty, and nine.

Paderewski—Ignace J. Paderewski, now Polish premier, has gone to Paris to the Peace Conference and will remain there until after the Austrian treaty has been signed.

Garrison—Mabel Garrison, the Metropolitan Opera soprano, made a flying trip to New York recently in the interest of that ever-important question, the winter's wardrobe. Miss Garrison has been spending the summer at her farm at Seneca Lake, N. Y., varying her stay there by a trip down the St. Lawrence River.

McCormack—John McCormack paid \$10,000 recently for a thoroughbred Guernsey cow which he named Eileen. Eileen promptly presented her owner with a calf which is valued at \$3,000. Mr. McCormack plans to keep both for the stable of thoroughbred cattle which he will establish at Noroton, Conn.

O'Hara—Geoffrey O'Hara, American composer, will return to New York the first of October from a summer passed in the Thousand Islands. "It's the best place in the world for composition," Mr. O'Hara writes. His publishers agree with him, for there will be several new O'Hara songs this year as a result of Mr. O'Hara's summer outing.

Johnston—Robert E. Johnston, manager of many distinguished artists, has been appointed a member of Mayor Hylan's committee on receptions to distinguished guests, foreign dignitaries, accredited representatives of European governments and other distinguished visitors who will arrive in New York during the next few months as guests of our Government.

Caruso—The famous tenor has been enlivening his time during the summer's retreat at his villa near Florence by painting his little chapel, in which he has also installed one of the miniature panoramas in stone that are characteristically Neapolitan. The villa itself is described as being rather more American than Italian, in that it resembles the "colonial" type of house.





## POINT AND COUNTERPOINT

BY CANTUS FIRMUS

DEAR FOLKS:

Suppose you were supposed to go away and were asked to concoct your weekly column as usual. Now I leave it to you if the very thought is not liable to spoil one's excellent disposition.

Now, we need our sweet temper for next season, which promises to be a whopper, therefore we hoist the red flag of defiance and decline to write another word for a few weeks. Thanks folks. CANTUS FIRMUS.

### MAN HAMMERSTEIN HELPED WRITES OF HIS KINDNESS

Arnold B. Hall Sends Tribute to Man Who Helped Him When Hungry

Arnold B. Hall of Troop County, Mountville, Ga., recently sent the following appreciation of the late Oscar Hammerstein to be published in the New York Herald:

"I know this great man made grand success as a thinker as well as a theater builder. He helped me once when I was hungry and despondent and weak from worry, disappointment and want of food. His heart was as gentle and his sense of justice as true as love, cultivated vision and analytic insight combined can render a soul. His conscience was his counselor, and he kept that guide honor bright by broad sympathy for the sincere values of life—the logical verities of earthly existence.

"By revolutionizing the cigar industry, or rather mode of manufacture, he wrought a real service, a distinct help where it was woefully needed. He carried the cigar-making, as it were, from

tenements to open-air factories. Progress and more general education on sanitary needs and duties of employers to employes will further elaborate in future years in this and similar lines of labor on the ideas Mr. Hammerstein advanced.

"His courage was unconquerable, his charitable spirit as broad as his marvels of achievement. He once told me his motto in life. It was this: 'The only road to success is to make every preparation for failure.'

"Long before he made money he used to be a regular among the gallery gods in the Academy of Music. He was always an ardent lover of grand opera.

"Mr. Hammerstein never drank nor played cards. He once said that he never knew the sensation of being satisfied any more than he knew the sensation of regret, and that he lived for to-morrow, not yesterday."

#### La Forge-Berúmen Recital Given by Pupils

A program of great variety was given on Aug. 29 in the La Forge-Bergúmen studios. Delphine Marsh, Jean Johnson, Mario Rubinoff, Arthur Kraft and Charles Carver sang to the delight of the large audience. Louise Daniel, a brilliant young pianist from Houston, played

### CONTEMPORARY :: AMERICAN MUSICIANS

No. 83  
EMILIO  
DE GOGORZA

EMILIO EDOARDO DE GOGORZA, concert baritone, was born in Brooklyn, N. Y., May 29, 1874, of a distinguished Spanish family. While still a young boy he was taken to Europe, receiving his education in Spain, England and France. When only a boy at school he sang in the choir at Windsor, England, being heard there by the Duke of Norfolk and others who took an interest in him and encouraged him to continue his study of music. After completing his education in Paris, he returned to New York

and devoted himself to the study of music. He pursued his singing under C. Moderati and E. Agramonte. After this he returned to Paris, where he continued his work under Emile Bourgeois, the singing master of the Opéra Comique of that city. Following this study Mr. De Gogorza made tours throughout Europe, appearing in the principal countries. His American debut was made in 1897, when he appeared in concert with Marcella Sembrich. Since then Mr. De Gogorza has been heard in recital and concert throughout the United States. He has been soloist with such orchestras as the New York Symphony, Cleveland orchestras and other leading organizations; has appeared at the most important festivals, and has been heard in joint recital with Sembrich, Gabrilowitsch, Maggie Teyte and other artists. On July 13, 1911, Mr. De Gogorza married Mme. Emma Eames, the American soprano, and makes his present home in Bath, Me.



Emilio de Gogorza

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the Saint-Saëns G Minor Concerto with admirable depth of tone and musicianship. Miss Daniel is a pupil of Mr. La Forge. Rosamond Crawford played the Etude in F Sharp Major, by Arensky, and Twelfth Rhapsody, by Liszt, with

highly developed technique. Louis Meslin and Elvin Smith, respectively eighteen and sixteen years old, displayed virtuosity and power which augur well for the future. Both young men reflect great credit upon Mr. Berúmen as a teacher.

### Rothwell Resting Before Taking Up His Bâton in Los Angeles



Walter Henry Rothwell at Center Lovell, Maine. With Him Are His Wife and Richard Buhlig, the Noted Pianist. In the Right-Hand Picture Is Mr. Rothwell with His Little Daughter, Claire Liesel

THE noted conductor, Walter Henry Rothwell, who goes to Los Angeles this autumn to be conductor of that city's newly organized Philharmonic, has spent his vacation at Center Lovell in Maine, where his wife and little daughter have been this summer. Mr. Rothwell returned from the Pacific Coast in August after being chosen conductor of the new Los Angeles Philharmonic Or-

chestra and after engaging men for several important posts in the organization he has been resting for a few weeks before leaving for Los Angeles to begin his rehearsals for the coming season.

Mrs. Rothwell will remain in New York this winter and will continue her vocal teaching with the large class of students, whom she has trained since her coming to New York five years ago.



# MUSICAL AMERICA'S OPEN FORUM

Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith. While free expression of opinion is welcome, it must be understood that the editor is not responsible for the views of the contributors to this department.—Ed., MUSICAL AMERICA.

## Another Foe of "Methods"

To the Editor of MUSICAL AMERICA:

I want to thank MUSICAL AMERICA for the article "Music Study 'Methods' which Lure the Unwary," by André Benoist, for these have been my thoughts for many years. I have tried these so-called methods, all of them, and so can speak from experience. They are nothing but human opinions and speculations, and it is indeed time that people should be warned against teachers who use all these different methods. I am so glad that someone is not afraid to speak. There is one method and it is as Mr. Benoist says, "work," and that is the only method there is. In my experience as violin instructor I have found that most pupils need to learn to think, not

to play violin, but to learn to use intelligence; in other words, common sense, for most, even advanced, students do not think at all. They do not know how and it becomes, therefore, the teacher's duty to show a student what real thinking consists of—not opinions, but true thinking. After this has been accomplished violin or piano playing itself becomes easy and the real method has been discovered. I have also noticed that these methods are always written by people who never have produced anything. I am not here thinking of real and valuable methods like Sevcik, Hohmans, etc., but of some of the newest peculiar systems which claim to produce wonderful results in a short time, but never produce anything. These systems are not used by any of our great masters, either for violin or piano study; only one method is used by all of them—"Work."

C. G. CHRISTIANI.

Washington, D. C., Aug. 30, 1919.

## Suggests Teachers Seek New Environment to Relieve Housing Problems

To the Editor of MUSICAL AMERICA:

Have just finished reading the article in the current number on housing conditions in New York as relating to the students flocking there this winter, and the following question presented itself to

my mind: Why are all the good teachers congregated in one city when this country of ours is so large? Would not the pupils follow the big teacher wherever he may go, and would not the fact of that teacher's presence be a stimulus to any town to better its musical life? Of course, this would be rather much like "blazing a trail," but it seems that that is what we need if we are to make America musical as well as New York.

A great many people in the middle and western part of our country find it very expensive to journey to New York, whereas if the teacher were located somewhere nearer their section of the country, they could study longer and with less inconvenience, to say nothing of expense. Think of the many students and teachers who have had the golden opportunity of their lives come to them through Godowsky's master classes, held in different locations, convenient to them! They may never see New York and yet they have had of the best, and his influence, through them, will go out in an ever widening circle.

Let us have more such opportunities, and thus provide a more even division of the good things which seem to overflow, and I might say, go to waste in little old New York.

MYRTLE V. KESHEIMER.

Washington, D. C., Sept. 4, 1919.

## METROPOLITAN SOPRANO SCALES DIZZY HEIGHTS

Claudia Muzio Crosses Andes Mountains at 13,000 Feet—Arrives a Fortnight Late in Buenos Aires

Climbing the Bolivian Andes by unfrequented ways, lunching in open air at 40 below zero, entering Northern Argentina, the young Metropolitan soprano, Claudia Muzio, spent her summer holidays in Buenos Aires, where winter lasts from June to September. She had arrived at Valparaiso, Chile, on June 3, she said recently, writing in the New York Times, and found the great route over the Cumbre Pass closed to every one, snow so deep and wind so strong that even airplanes could not cross. The party of singers, with a secretary from the West Indies, picked up en route, sailed three days on the Pacific back northward, and on June 10 took train, crossing the continental divide at 13,000 feet above the sea.

In a letter to Edward Siedle, the Metropolitan technical director, Miss Muzio told of the trip. It was a day and a night before the travelers arrived at

Uyuni, Bolivia, and another railroad company made up a special train for them to proceed. "We left for a little place called Atochía, reaching there early in the morning—40 below outside, and no steam in our Pullmans, as they use wood to run their trains. We were all sick unto death, nearly frozen, although every one of us was bound from head to foot with wool and furs, but we could not get warm. Well, they told us to get off and have breakfast at the hotel, before the automobile came to take us on the next stage of the journey," the letter adds.

"Words can never express how the hotel looked, a little stone hut, with the bare ground for its floor, and stifling heat within. We told them to set the table out on the lawn, and there we breakfasted in the icy air. Then came the motor, and we had to leave all our seventeen trunks behind us, to be brought on mule-back. From Tupiza, Bolivia, where we lunched at noon, it was harder going. What with blow-outs and all of us getting out to help push up some of the steep grades on the mountains, we arrived at La Quiaca, Argentina, at 9

p. m., all of us hardly able to get out after the rough riding and many hard bumps our driver gave us.

"We put up at the Grand Royal Hotel, with one candle in each room for light, and an old-time pump out in the courtyard, where every fellow had to go to wash—it was only 20 below zero there. The night passed after a fashion, and after having breakfast in the bar we went for our train on the morning of June 13, wondering what would be our luck. Imagine—the minister of Argentine railroads, the directors of the line, and Señor B— of the Colon Opera management, had a most wonderful special train, with every luxury, waiting for us. Arriving at Jujuy, we stayed overnight in our train, and the following night reached Tucuman."

Their troubles were over, for in another hour the train was speeding over the main line to Buenos Aires, where the six days' journey ended next evening, directors and impresario meeting the singers at the station. Miss Muzio had arrived just a fortnight behind schedule, and had only a night's rest before the opera company called its delayed rehearsal of "Loreley." In Catalani's work—sung in New York last February

by the Chicago stars—the "baby of the Metropolitan" made her Buenos Aires debut. She sang later in "Tosca," when the temperamental Argentines "rained flowers on the stage." Some of the blossoms were inclosed in her letter to Mr. Siedle.

## LOUIS GRAVEURE'S PROGRAMS CONTAIN NEW DUTCH SONGS



Louis Graveure, Noted Baritone, Who Begins His Fifth Season in America This Fall

Returning from the shores of Lake Champlain, where he has been spending his summer in fishing, hunting and swimming, Louis Graveure is now ready for another long and interesting season. Mr. Graveure has been studying a number of new songs, which he will present during his coming tour, among them those of a new composer, Dirk Fock, a young Hollander. Mr. Graveure believes that Fock's songs will show an entirely new school coming from Holland. Not only are Mr. Fock's songs typical of the land from which he comes, but Mr. Graveure considers them highly original.

Rafaelo Diaz, tenor of the Metropolitan Opera Company, was soloist at a recital given at the Meadow Club, Southampton, L. I., on Sept. 5. He was accompanied by Francis Moore.

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By WILLIAM A. C. ZERFFI

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Every normal vocal organ will, if not interfered with, produce tones correctly, and the problem to be solved is: how to remove this "interference" and give the vocal organ complete freedom of action?

The vocal organ proper, that is to say the larynx, is intimately connected with muscles which, though having the power to influence the tone, are not directly concerned with its production. These muscles, chiefly those of the tongue and soft palate, have no part in the actual production of tone.

These muscles are chiefly used in the swallowing of foods and liquids, and during the act of swallowing, the larynx is completely closed and pulled forward, in order to allow the food to pass. This very naturally precludes any attempt at tone production. It is absolutely necessary, that when engaged in the production of tone, the larynx have complete freedom of action, and this can only be obtained by the relaxation of these "swallowing" muscles. Even a slight contraction is sufficient to "interfere" with the action of the larynx and impair the quality of the tone produced.

The larynx, is not subject to our conscious control, its action being controlled subconsciously. The muscles of the tongue and soft palate (swallowing muscles) are consciously controlled. This extremely important difference must be thoroughly understood and appreciated before a successful attempt at voice production can be made.

As long as the difference between "tone producing" (muscles of the larynx) and "interfering" (swallowing) muscles has not been recognized, the effort to sing unconsciously brings the swallowing muscles into play, with the result that the larynx is hampered in its action. However, just as soon as the subconscious action of the larynx is understood, attempts to exert a conscious control over it prove to be useless, and the entire attention can be concentrated upon the relaxation of the swallowing or "interfering" muscles. Once this has been accomplished, it very soon becomes a habit and needs no further thought.

Singing with "interference" renders the singer incapable of making full use of his vocal powers. The quality of tone is impaired, and the range and volume often reduced by fully one half. Unless the "interference" is removed, all efforts to improve are wasted, and are liable to bring about results exactly the reverse of those desired.

Singing without "interference" gives the vocal organ its natural freedom of action, and only after this has been at-



William A. C. Zerffi, New York Teacher of Singing

tained can it proceed with its normal development. The quality of the tone produced is invariably good, "interference" being solely responsible for poor quality, and the range and power can be developed to their full extent.

### PHILADELPHIA OPERATIC SOCIETY RESUMES WORK

Wassili Leps's Forces Back to Pre-War Basis—Will Give Three Operas This Season

PHILADELPHIA, Sept. 7.—The Philadelphia Operatic Society has plunged into its seasonal activities. Return of many of its male members from the service and of women from cantonment singing and other war work has put the organization back on a normal basis.

Director Wassili Leps announces a return to the pre-war plan of giving three operas each season. The society, which gave its performances in aid of the war welfare causes during the war, will continue its altruistic plan; the three operas for this season will have worthy institutions as beneficiaries.

"Martha" will be the first offering, to be given in November. Mr. Leps is already hearing voices for principal and chorus parts, and will start rehearsals as soon as this task is finished.

W. R. M.

Melvina Passmore, coloratura soprano, who was heard recently at the Lockport Festival, sang as encore to one of her groups "The Pipe Hears the Summer Calling," by Mary Howard, a prominent Buffalo critic. Miss Howard accompanied the singer in this number.

### ERNEST BLOCH

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## EAR TRAINING FOR YOUNG PIANO STUDENTS

By SARAH McCONATHY,  
of the Louisville, Ky., Conservatory of Music

[EDITOR'S NOTE: The following article was included in a paper read by Miss McConathy at the recent convention of Kentucky music teachers.]

I INCLUDE under "ear training" everything that develops the power of accurately and definitely hearing and distinguishing what one hears, and remembering it and being able to hear it mentally at will. I should include the ability to reproduce either orally or on paper (which latter we call dictation) simple figures built on the notes of the tonic triad, then figures built on the scale, then to proceed to simple melodies in their time and rhythm.

Further than that, I should include the power to hear and distinguish chords—the principal triads at first, of course—and as the student gains acquaintance with more elaborate harmonies, chord progressions and modulations, the recognition of these when heard.

There may be uncertainty as to just what is meant by the expression "the study of harmony," and what we expect to accomplish with pupils in this branch—and, of course, there is some latitude in the application of the term and some difference in the aims of different teachers.

For the most of us, however, the study of harmony concerns the knowledge of the usual chords and their usual progressions.

We acquire our knowledge of these elements of music through descriptions and definitions, and by writing many exercises in which these chords are used—the process reminds one of the spelling lesson in school, where the pupil is given a new word, with its definition and an illustration of its use, and is told to make up a sentence containing that word. We start by observing the most simple fundamental chords, and writing many little exercises using these chords and their progressions in the manner sure to be correct and beautiful. And we are given little melodies with the direction to supply harmonies to them, using those chords we have been taught. Gradually we add more unusual and elaborate

chords, always writing many exercises with each new chord or progression. In this way we gain acquaintance with the materials used in compositions and acquire the power to analyze the printed page; to observe its phrases and cadences and the harmonies underlying the imitations, variations and embellishments.

When I make a certain mark on the board I conjure up a variety of pictures. You could think of it as the tonic triad in the key of C, or the dominant in the key of F, or the sub-dominant in G. And you could remember how it sounds when struck on the piano, or how it sounds as the last note of a hymn tune sung by a large chorus choir, or how it might sound played by an orchestra or on a guitar.

But, sad to relate, a great many people who have played the piano a great deal, and taken piano lessons a long while, get nothing from that mark except, in the language of Mr. Hollis Dann, "to be able to match the keys of the piano to them."

### Need More Thorough Training

We can compare sight singing and dictation to reading and writing a language, without which our means of expression or channels of receiving impressions would be very limited indeed. I once knew a piano teacher to undertake to write out a song she had heard years before for a friend. I was asked to play this manuscript and found many obvious mistakes. The mistakes were in the time or values of the notes—if there were errors in the pitch of the notes I could not know, of course, but I could tell when she had written thirty-second instead of sixteenth notes—and in one measure a motive in notes of different values from the same motive in another measure. This teacher had always had a profitable class and held a very much respected place in her community, and had had years of instruction in Europe. But we are all startled with this instance of the lapse in her education—and reminded that such a lack is characteristic of American musicians in contrast to European musicians. And are we not fiercely determined to correct that evil? We need not complacently pursue our old leisurely ways and be content to acknowledge the foreign musicians as always our superiors. Surely we can start now to give the younger generation more thorough training; and at the same time, the grown students must set about improving themselves in reading and writing our tone language.

And I can assure you, who fear the task impossible, that I have had experiences that demonstrate that faulty or poor "ears," as we express it, can be improved by study. One young lady who was studying the course in public school music was warned a few months before the end of the term that she could not be graduated because she could not sing at sight. She began to study privately and took two lessons a week for ten weeks. By the end of that time she was able to pass the required examination. I do not say that she was permanently cured or could sing beautifully in tune, but the fact that she could really improve definitely in so short a time was a fine lesson to us, showing that mental application can work wonders for a person whose hearing is inaccurate and indefinite. I have had other experiences along this same line, one of which I must tell you, it was such a fine lift to me.

### Should Begin Early

The consensus of opinion as to the hope of acquiring power to hear and sing correctly is overwhelmingly in favor of starting at an early age. Everybody who has had experience in teaching singing in the public schools tells us that a large proportion of the children who cannot sing in the first grade can be taught in a year or two to take their part in the singing lessons creditably. The children whose mothers sing them to sleep and whose homes are filled with a natural love of music have the best chance, and are the most likely to be able to hear accurately and be able to carry their impressions of music in their minds. We

are tempted to attribute some of their ability to heredity, for almost all of the famous composers were sons of professional musicians; and we are sure that early association is a telling factor, but we are equally certain that purposeful effort, whether spontaneous or suggested, can carry on this much desired branch of our development and can even work wonders with young people whose childhood lacked some of these advantages.

It will not be necessary for me to say that a study of harmony is an advantage to a musician, but we are often called upon to convince the uninitiated student that his self-respect requires it.

Even in the conservatory, where you would expect students to look toward the academic side of their education, it has been a matter of growth. When I first undertook to teach harmony there, only a small number of the students entered the harmony classes. Now they have learned that it is required and go about it more as a matter of course.

Observation is an incalculable advantage in memorizing, and it is absolutely necessary in any reading of form and phrasing. But beyond this, the value of this knowledge is in exact proportion to the degree in which the notes represent sounds to the student. If he can always recognize the tonic chord when he hears it, and, from that on, each new chord and progression, as he learns to write it—if he can learn to recognize the sound of it—think how rich his musical experience will be! Every time he listens attentively to a piece of music, he can hear the charac-

teristics of harmony and melody, similarity and contrasts of the phrases, the resolutions of the dissonances, and the modulations.

Some young students complain that it seems useless to study the rules because they are constantly finding on their pieces instances of exceptions to the rules or broken rules. I tell them that the rules for harmony are not definitely formulated, like the Ten Commandments, which were handed down to us complete and inviolable for all people and all time on tablets of stone. They are merely an attempt to classify the chords and their progressions, starting with the most fundamental, which are always sure to be beautiful, and working up to those less definite. If one were to attempt to analyze or even observe the chords in an elaborate piano composition without previous preparation he would be utterly at sea; he could not even deduce the scale, for there would be accidental and modulations.

Let us be frank and direct and look the situation squarely in the face. Our community has been woefully lax in its standards of music, as well as all culture, but now that the means of transportation and communication are so much improved, and we have opportunities to associate so much more freely with people of more advanced acquirements, we will cease to be so provincial and try to take our place among the more cultured. For we can take heart in this undertaking in the undoubted foundation of natural grace and taste and mental ability of our people.



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## Community for American Students in Paris, Aim of Gustin Wright

Organist of "American" Church in Paris Wants "Well-disposed Millionaire" to Finance Students Colony—Providing Music for the American Soldiers



Gustin Wright, American Organist

application. So much for governmental red tape.

"Since the war began I have bought a farm at Verville near Paris. The Germans came so near that while I was digging potatoes in my own garden I could hear the guns booming. I intend ultimately, to turn this place over as a community for American music students. If I could find some one to finance it, I should do so right away. It is in the midst of very beautiful country and is near enough for convenience to Paris, so if you know of any well-disposed millionaire who would care to take the responsibility, I wish you would tell him about it."

Mr. Wright is a native of Detroit, Mich., but he went to Paris in 1895 to study with the celebrated French organist, Alexandre Guilmant, of whom he was a pupil during six years, at the same time following the classes in plain song at the Schola Cantorum and harmony with Henri Daller, organist of the Madeleine.

As one of Guilmant's favorite pupils, he was chosen many times by his master to play in his place on the famous organ of the Trocadéro. As an organist it is acknowledged that Mr. Wright has done more to gain musical recognition for his country than any other American musician abroad and his appearances as soloist with the principal symphony orchestras in Russia, Roumania, Austria-Hungary, Germany, Belgium, France, Italy, Spain, Switzerland, the United States and Canada have won him a wide reputation.

During his second visit to Bucharest on the invitation of the late Queen Elizabeth known in literature as "Carmen Sylva", King Charles, at the queen's request, made him a Knight of the Roumanian Crown, the queen herself presenting the insignia of the order.

Other decorations received were the Orders of St. Gregory from the late Pope Pius X and St. Sylvester from Pope Benedict X in recognition of his rendering of sacred music as organist and conductor, Order of the Merit from King Alphonso of Spain, Order of the Lion and the Sun from the Shah of Persia, the *Reconnaissance Française Arts et Sciences* from France, besides other distinctions.

J. A. H.

### Tollefsen Trio's Plans

The Tollefsen Studios in Brooklyn opened this week upon the return of Carl H. and Augusta Tollefsen, after a short stay at their farm in New Jersey, just outside Paterson. Michel Penha, of the cello department, is still at his home in Amsterdam, Holland. He leaves on Sept. 13 for New York. His classes will be resumed on Oct. 1. The Tollefsen Trio will give its only Brooklyn concert under the auspices of the Brooklyn Institute of Arts and Sciences on Nov. 5 in the music hall of the Academy of Music. It will be followed by a concert for the St. Erik Society of New York in Aeolian Hall, Nov. 8. Other concerts in the early fall will be given at the branches of the Brooklyn Institute in Jamaica and Hunt-

ington and the Aurora Grata Cathedral, Brooklyn. Later events include a fortnight's tour in Ohio, Indiana and Illinois, with a recital in Chicago Nov. 26 at the Ziegfeld Theater. Mr. and Mrs. Tollefsen, together with Paul Althouse, of the Metropolitan Opera, gave a joint program for the returning convalescent soldiers at the Riverside Community House, in July. Besides their many concert appearances, the Tollefsens are contracted to make twenty records for the Columbia Graphophone Company, some of which have already been recorded. The trio remains, as formerly, under the management of Winton and Livingston.

### ROSINA GALLI RETURNS

Metropolitan Ballerina Will Appear in Two Operatic Revivals

Rosina Galli, *première danseuse* of the Metropolitan Opera forces, arrived in New York on board the *Taormina*, on Sept. 5. Miss Galli spent a month with her mother in her home in Milan, during which time she saw much of the privations the Italians are undergoing in the matter of food and clothing. She was accompanied on the voyage by her two brothers, Umberto and Enrico, both of whom are lieutenants in the Italian army.

Besides the parts in which she is already familiar to opera audiences, Miss Galli will appear in two new ballets during the coming season, those in Halévy's opera, "La Juive," which is to be revived for Caruso, and Rossini's "Gli Italiani in Algeri," which though containing no ballet in its original version, will be supplied with one for the production.

### Dr. Lulek Opens His New York Studio

Dr. Fery Lulek opened his New York studio on Sept. 10, having returned to New York from his summer holiday during the first week in September. He has already a large class of students, including those who have come with him from Cincinnati, where he taught at the conservatory for the last six years, and new ones who have enrolled with him following the announcement of his locating permanently in the metropolis.

### Mrs. L. T. Gardner Spending Vacation at New London, Conn.

Leila Troland Gardner, the song composer, whose songs have been featured during the last season on the programs of Fernando Carpi, the noted Italian tenor, is spending her vacation at New London, Conn. Mr. Carpi on his return from Italy will again this season sing Mrs. Gardiner's songs in his concerts.

## COMIC OPERA HAS NEW RECRUIT IN EDITH KINGMAN



Edith Kingman, Concert Soprano, Who Has Entered the Comic Opera Field

It was a surprise to Edith Kingman's many friends in the concert field when Adolphe Mayer announced that he had entered into a three-year contract to present her in comic opera and musical comedy, and it was on this subject that a member of the staff of MUSICAL AMERICA questioned her.

"I would have preferred to continue with my concert work," said Miss Kingman, "but after the prolonged illness resulting from the terrible accident which occurred while on tour last season, I fear that the constant traveling, which concert work entails, would be too much for me, though I have regained perfect health and voice."

"I consider myself most fortunate in having obtained the comic opera in which Mr. Mayer will present me in the fall. Daniel Sullivan wrote the music and Matthew Ott the lyrics, and the title 'Twinkle, Twinkle' will make a good bait to get the 'tired business man' to come and take the sugar-coated pill which will do so much to strengthen his musical digestion. 'Twinkle, Twinkle' will have a most elaborate production, and will be presented early in the fall."

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NOTE: NEXT SEASON WILL BE MISCHA ELMAN'S LAST TOUR IN AMERICA FOR A NUMBER OF YEARS



## Proposes Protective Association for Writers on Musical Topics

To the Editor of MUSICAL AMERICA:

While the question of whether or not the actor can legally or successfully attach himself to a labor union is being debated, privately and publicly, with good humor and with bitterness, may I be permitted to ask, through the columns of MUSICAL AMERICA, whether any writer has considered the matter of a protective association. I have particularly in mind the writers of musical criticism, musical news, and those who prepare special interviews and other material for musical artists, although the protection to which I refer would comprehend the entire class of writers for the public prints.

Without wishing to enter into any controversy with the theatrical managers, to me it seems that the actor is seeking only the recognition of his association and the guarantee of his wage in those few weeks wherein he is permitted to work. The position of the writer is not nearly so favorable. He is unable to seek the protection of any association, and for his wage he is often told to take his accounts for salary and expenses to the bottomless pit. I beg to state my experience in the matter, based upon five years of public writing in New York, in the hope that it may benefit a writer or two, for with a few exceptions they are excellent ladies and gentlemen, whose fellowship is a real honor.

It is generally acknowledged that the business of writing for a living has almost fallen into the gutter and may remain there. This is largely the fault of those near-craftsmen who, without training of any kind, blossom forth as "writers of stuff" and "publicity experts," with "snappy ideas." These men and women do not honor the trade to which they belong.

What we need is a fine and powerful organization, an association of young writers or an association of writers formed of such splendid men as William J. Guard of the Metropolitan Opera Company, Edward L. Bernays of the War Department, Henry Braxton of the American Red Cross, the Pembertons (Brock and Murdock) of the stage writers, Grenville Vernon of the *Tribune*, Alfred Human of MUSICAL AMERICA, Sam Hoffenstein, William B. Chase, Walter Kingsley, and if the ladies are to be admitted let us have Aileen St. John Brenon of the *Morning Telegraph* and Rose Rosner, whose work with the Farrar-Tellegen forces is widely known. William J. Guard of the Metropolitan, the "youngest" musical writer and the finest gentleman in captivity, must preside over this association, and Edward L. Bernays would be the best treasurer. He says so himself! The wise and kind William B. Chase of the *New York Times* might be dragged into the advisory council. Here we have a distinguished company. Properly organized, the writing craft must benefit by their deliberations and the writers must secure proper protection.

Here are some of the injustices which must be dealt with at once. The writer who gets into the "game," as he calls it, because he has failed at every other "game," including cookery and safe-blowing. The employer of a writer who fails to compensate him. The musical manager who makes it a business of "trimming" the artist first and then robbing the writer by the promise of some of the money stolen from the artist. These gentlemen must be attended to very soon. The authorities have recently closed down one disreputable "bureau of musical management," and a long list of artists and writers who had been robbed was the only asset found

on the premises, in addition to a few impossible contracts.

Perhaps the greatest injustice of all is that done by the smaller musical managers who have no publicity bureau, although they charge the artist heavily for its service. They are literally obliged to peddle the special writing required for publicity purposes along the gutter-side. Twenty or thirty writers are "approached" and the cheapest one is engaged to make the artist famous. And at that the cheapest one is often unable to collect his fee. He fears a suit at law because he has been tempted to write "fake" stories and interviews to the order of the manager.

### Finds Managers Responsible

The managers of musical artists are responsible for this in a large measure. The artists themselves, where they agree with crooked managers to rob the writer, are a party to this disreputable scheme, even though they later decline to pay for it. So true is this that I have in my records some cases of artists who have been robbed, but were unable to recover damages for the simple reason that they were willing to have their publicity work done on a fraudulent basis. They forget that the manager who robs the writer is the most likely person to rob the artist too, particularly when he can steal real money from the artist and only a few months of labor from the writer.

I have proved by bitter experience that contracts for publicity and letters of agreement are seldom kept by these rascally managers. They will repudiate their word, written or spoken, when they know that a writer is either too poor or too decent to make a noisy fight in the public courts. This state of things has got to be exposed and stopped, and it will take an association headed by the gentlemen whose names I have quoted, or by a similar group, if any real remedy is to be found. To-day the writer is the worst paid and the least protected of all the workers, it seems. He gets no overtime for working all night. Months of special work bring him nothing. An artist who has ordered writing to be done and material to be printed changes her management or leaves the country, and the poor writer has a mass of useless sheets on his hands. If the writer goes to her manager he is consigned, with his sheets, into everlasting torment.

Do not think that all the young artists enjoy being robbed, any more than the writer enjoys being made a ridiculous figure. A well-known soprano, whose picture has often appeared in the newspapers, came to me a few weeks ago and said, in tears, that she had paid \$1,400 for publicity to a management that has long been watched by the District Attorney's office. In return for this sum she was given a little advertisement in two musical papers and an old "press-book" written five years ago for another artist! She offered a very small sum for additional material to be written, but on my rejection of the offer her manager looked around the tiny restaurants and found a popular figure of a type who made this lady a whole book of glowing stories for \$12.50. As soon as a man joins the staff of a daily or weekly paper he is pestered with fraudulent offers of "writing for publicity." If the lady does not see her face, with her husband's, on the front page every day, and twice on Sunday, she complains, and the manager puts the fat publicity fee well down in his pocket and telephones the writer that the artist is dissatisfied. The writer loses \$500 and his temper.

### An International Instance

The scandal has become such that the Embassy of a powerful nation has been asked to collect the wages of one writer, and Washington believes the Ambassador will succeed through the proper diplomatic channels. Here was a case when a young foreign violinist was charged an excessive fee for publicity and management. Failing to get an American to do his writing, a young foreigner was called in "to make his fortune," and he has never received a penny for his work. The writer made that artist famous three months before his landing here. His suit at law resulted in a question by his lawyer as follows: "Do you really expect to collect wages from a gang like

that?" He placed the matter before the District Attorney, who referred him to his own Embassy, and even now he has hopes of getting his \$500 earned three years ago!

MUSICAL AMERICA has done much for the musician, the composer, the young student, the manager, and the out-of-town musical people, not to mention the great civic and other movements for fine music, and the great mass of students who have been helped and advised in its columns.

Is MUSICAL AMERICA willing to do anything for the writer on musical subjects in his darkest hour? If this letter meets with the editorial favor I will personally hire and pay for a weekly or monthly place in one of the great hotels, or in the music room of my own club, where the writers can get together and help themselves. If my services are accept-

able I will act as working secretary for the secretary of any association which may result, and I will write all the publicity material as a gift until some good results from our first meeting are obtained.

May I ask you not to use my name for the present? But if anything beneficial results to one writer who has suffered then I shall consider that these few poor words have not been written in vain. Let MUSICAL AMERICA help to right the writer in this most musical America.

Faithfully yours,

WRITER.

New York City, Aug. 29, 1919.

Marie Torrence, soprano, who is still engaged in war work in France, has met with such success that she will not return to this country until the winter.

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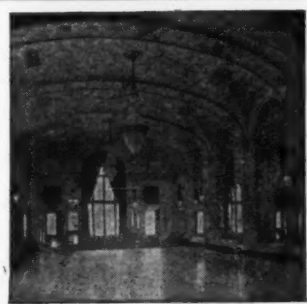


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## REGNEAS PUPILS IN OPERA PERFORMANCES



Scenes from Joseph Regneas's Recent Performances of Humperdinck's "Hänsel and Gretel" in Maine. Below, Sally Spencer as "Hänsel", Mary Burns as "Gretel". Above on the Right, Mary Potter as "The Witch" and to the Left Crawford Noble as "Peter, the Father."

UNIQUE performances of Humperdinck's beloved opera "Hänsel and Gretel" were given on Aug. 20 and 21 at Raymond-on-Lake-Sebago, Maine, by Joseph Regneas, the New York vocal instructor, who spends his summers here with his class of vocal students. Mr. Regneas also presented the opera on Aug. 22 at Bridgton and on the 25th at Naples, Me.

Each of these communities has a hall seating from 300 to 500 persons and on two of the occasions the house was sold out. The scenery and lighting being primitive, Mr. Regneas had an electrician from Portland install a complete outfit of dry batteries, rewire the stage and hall, so that all the lighting effects demanded in the opera were obtainable. The scenery was made on the spot, the wood scene being especially impressive, trees in great numbers being brought in from the forests, making it more realistic than any painted scenery could. The angels were children from the village, trained by Miss Sturla, a prominent dancing instructor of Memphis, Tenn., who was at Raymond with her sister who is studying with Mr. Regneas. The *Dew Fairy* was attractively impersonated by a very talented child dancer, Gladys Reeves, six years of age, who danced appropriately around the sleeping children, while the music of the *Dew Fairy* was sung by one of New York's most prominent church and concert singers, also a Regneas pupil. The *Sandman* was sung by Alma McVey, of Oklahoma, who was spontaneously applauded after her solo, which she sang with beautiful tonal quality.

Mary Potter, contralto, of New York, displayed her beautiful voice as *The Mother* in two of the performances and characterized *The Witch* in the other two presentations. Miss Burdick, of Syracuse, alternated in the two rôles with Miss Potter, and showed herself a splendid artist for a young singer. Mary Burns, soprano and Sally Spencer sang the parts of *Hänsel* and *Gretel* excellently, Miss Burns singing and acting exceedingly well and Miss Spencer making a rollicking, frolicking *Hänsel*. Crawford Noble, of Mississippi, a young tenor robusto, displayed fine talent as *The Father*, acting the rôle with ease and giving great pleasure with his singing. Aida Henry, of Maine, sang *Gretel* in

some of the performances with fine results. Harry O. Hirt, of New York, Edna Stoessel, of Boston, and B. L. Kurth, of Winnipeg, assisted Mr. Regneas in coaching the artists and also acted as accompanists in the performances.

At the Saco Valley Festivals held at Bridgton many renowned singers, such as Olive Fremstad, Alice Nielsen, Charles Harrison, Reed Miller, Andrea Sarto and Frank Croxton have appeared, but never before has the attempt been made to bring a grand opera performance into the very heart of the Maine Woods with costumes, scenery, etc. Mr. Regneas's efforts were greatly appreciated and he was made the recipient of congratulations on all sides for planning and carrying out so splendidly this series of performances. He returns to New York on Sept. 11 to resume his teaching immediately with his large class of pupils.

### Mr. Tuthill Was Secretary of New York Oratorio Society

Through an inadvertence it was stated in the last issue of MUSICAL AMERICA, on page 2, that William B. Tuthill, secretary of the New York Symphony Orchestra, had been named in the will of the late Andrew Carnegie as having received the bequest of \$9,000 per year. Mr. Tuthill has never been connected with the New York Symphony Orchestra, but was for many years the valued secretary of the Oratorio Society of New York. He resigned from that organization several years ago when Walter Damrosch returned to the conductorship, and became secretary of the New Choral Society, of which Louis Koemmenich is the conductor.

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### Max Jacobs Returns from Vacation

Max Jacobs has returned to New York after spending his vacation in the Catskill Mountains. While there he prepared

the programs for this season for the concerts of the Orchestral Society of New York, of which he is conductor. He has also resumed his classes for violin for the season.

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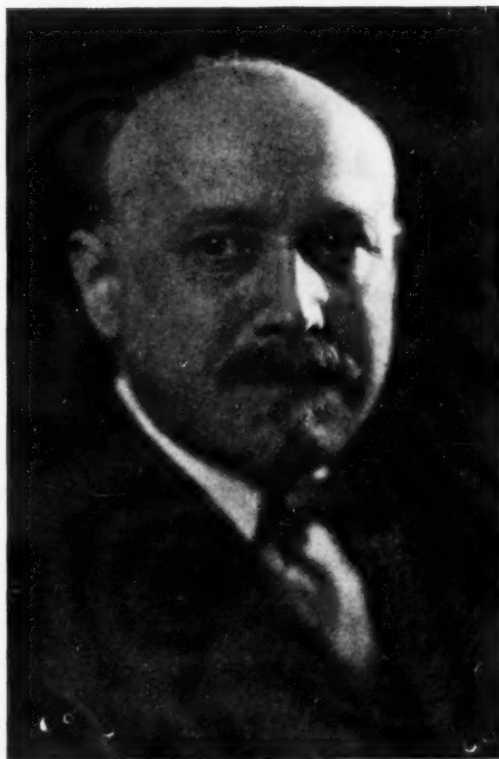
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## Problems of Concert-Giving in Small Cities Are Numerous

Situation from the Standpoint of Both Manager and Artist—  
Financial Question a Grave One—Mistakes of Artists  
Who "Play Down" to Small-Town Audiences.

By EARL D. LAROS

IT has been my lot to have the privilege of viewing the concert situation from the standpoint of the manager in a small town, as well as the artist who occasionally is fortunate enough to have the opportunity of appearing before foreign audiences in an artistic capacity. I think that a fair understanding of the musical situation in smaller cities can only be obtained by this "dual personality," as it were.

The managers of the celebrated artists seem to view the situation of conditions only from their own standpoint, as regards box-office attractions, and sometimes fail to recognize the limited resources of the smaller public, and speak as though it were just as easy to draw a three-thousand-dollar house for their artist as it is in one of the leading and large musical centers. It is utterly impossible in a city of less than fifty thou-

sand people to pay the fees of a large attraction and still "break even." The price per ticket must be advanced to abnormal heights and there is only a proportionately small number of people who are sure to attend. There are some artists who would fill any auditorium with a throng, but when the writer attempted to engage one of these attractions, the price was so far out of sight of the limitations of the local purse that it was futile to attempt to place the star. There are possibly some artists who are the equal of these attractions from the artistic standpoint, but the public doesn't know it, and it is very difficult to get them to realize it; consequently, the manager is at a loss as to how to feed his public with the proper musical program. In a house that barely seats one thousand people anyone can see that the single ticket must be at a price that only about one-tenth of the public can afford to pay for the seat. There are, however, a few really splendid artists who come within the price limit of the smaller city, but the artist who has the greatest attraction from the artistic as well as the box-office standpoint is almost a dream for these places.

Just where the blame lies is a problem that is very hard to solve. We cannot blame the artist, who can possibly fill all his time in large cities, nor can we place the blame on his manager, who must have the price, and least of all can we censure the local public for not wanting to pay the price for the ticket, when they can go to the nearby city and hear the same artist for half the money! We have tried booking a large attraction, in combination with smaller ones and giving the public a course; but this is not usually a success, for the contrast in the

artists' values as well as their prestige is so marked that the course appears "lopsided," and we have only a very fair attendance at the concerts, excepting when the date of the star comes around.

### The Orchestra Problem

Every city of the size of those that I am speaking of should have at least one orchestral concert during the year. Time was when we were able to get the orchestras at a price commensurate with our purse, but to-day their price is so out of the question that we cannot afford them. I firmly believe in the musical education of the small town, but I can hardly see its possibility. Education must go hand in hand with attractiveness and pleasure. The orchestra can do this better than any other musical event, but it is hardly fair to ask a few people to be sponsors of the project to pay for the public when the public cannot afford to do their share. One of the orchestras, whose conductor is a man of well-known popularity, agreed to come without the regular conductor, stating that all his time was booked. I was under the impression that the season for a conductor was the same as for the players and that when an orchestra appeared it was only with their regular leader. Surely, it is only the work of the great conductor that can make the work artistic and that can only bring inspiration to his men, thus giving the public what they need, and without which the playing is only automatic. The only way to make concerts successful in the small town is to have the artist or organization give all it has for the benefit of the public, for every time that the public hears a work of art there will be more enlisted to the cause of musical patronage.

### The Indifferent Artist

Let me give an illustration: An attraction was arranged for one of the greatest artists of the musical world and the house was well filled. The artist, fearing just the results that I have referred to, viz., that there may not be sufficient funds for his fee, very firmly inquired if there was enough money to pay him. When being assured that there was, he proceeded with a program that could have been equaled by many American artists whose reputations were not at all familiar to the public. Without any announcement, he substituted numbers, barely acknowledged applause, gave but one encore, and so ignored the audi-

ence that they were thoroughly disgusted with this artist. He appeared to be bored, and it was a certainty that all were disgusted as well as bored with this player. His program from his entrance on the stage to the close of the program was just an hour. He was in a hurry to leave, not because he had to, and the audience were just as anxious to have him depart. What did this mean to the public? It not only made them think less of the artist, but caused them to belittle themselves, thinking just exactly what he did, that it was a small place and he was not great enough to give all he had and add this place to his successes. It is the towns of this size that make the artist give all he has if he wants to return, and it is also this place that needs real musical art to increase the following for art's sake.

In my experience as an artist on the platform, I find the same conditions in the smaller places that I have played. I recall that in a small place where I was engaged after having played in the nearby city with one of the orchestras, I was asked, after my recital program, if there was any resemblance to the theme of the slow movement of the Liszt Concerto with the main theme of the last movement. (I had played this Concerto at the former appearance.) I explained that it was the same theme in augmentation. This inquisitiveness shows the desire of the small town to be educated, and it is up to the artist to do his share from all standpoints to assist. These towns may some day be large cities, and the sooner they become musical the sooner can artists have a following.

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## TWO RECITALS AT GREELEY, COL.

Summer Students Hear Mme. Kohnova and Mary Kendel in Fine Programs

GREELEY, COL., Aug. 26.—As a fitting ending to the summer school course at the Colorado State Teachers' College, Professor J. C. Kendel of the College Music Conservatory arranged two highly successful concerts, presenting two popular artists, Mme. Marie Herites Kohnova, violinist, and Mary Kendel, contralto.

Mme. Kohnova's concert occurred on the evening of Aug. 14. The program was varied, adequately displaying the artist's fine able technique and vibrant tone. The Bohemian numbers were especially interesting. Mme. Kohnova was assisted by Lotta Wells Clark, a local soprano, and by Mrs. C. E. Southard and Josephine Knowles Kendel, accompanists.

Miss Kendel's song recital took place Aug. 19, and proved most interesting both in the character of the program and its interpretation. Miss Kendel was formerly a Greeley girl, but now makes her home in New York. She is an artist-pupil of John Dennis Mehan, and contralto soloist at Spencer Memorial Church, Brooklyn. She has a fine, resonant voice and well nigh perfect enunciation. Miss Kendel was assisted by Emmy C. Brady, pianist, a talented pupil of Oldberg of Northwestern University, Chicago. Mrs. C. E. Southard accompanied Miss Kendel most artistically.

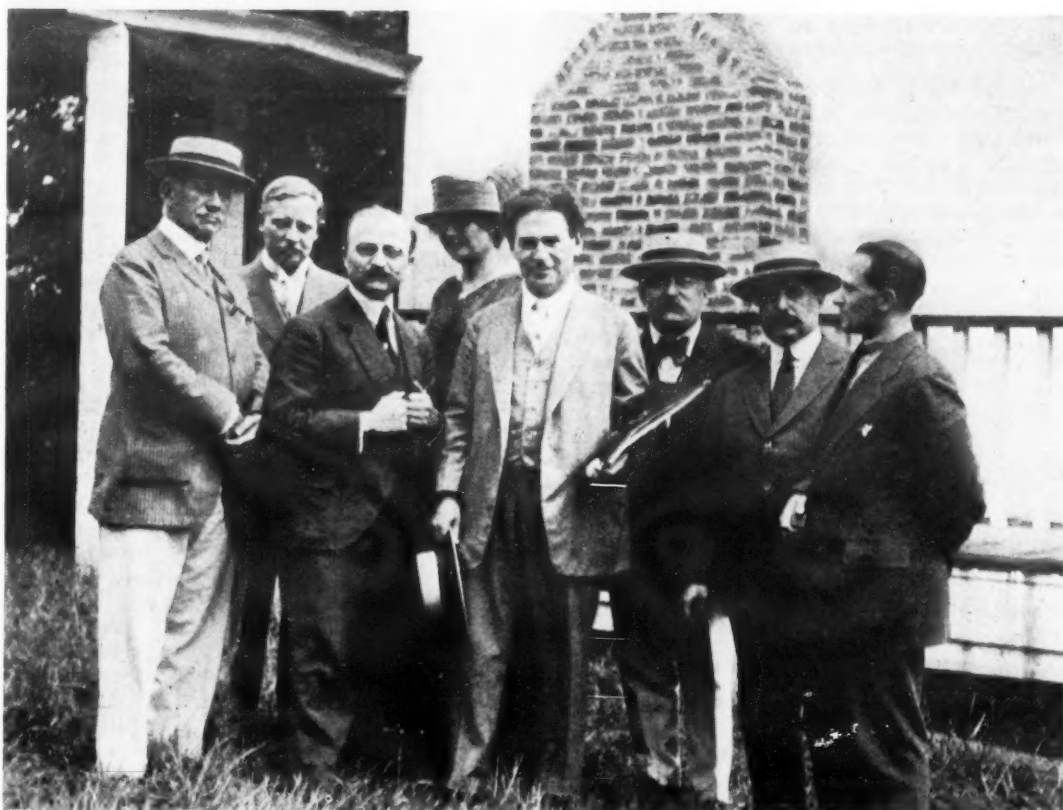
L. W. C.

## HYMNS AND POPULAR MUSIC

John Wesley "Didn't See Why Devil Should Have All Best Tunes"

John Wesley is credited with the saying that he "didn't see why the devil should have all the best tunes," writes Louis Lowater in the *Australian Musical News*. But the adaptation of popular music to the purposes of the Church is no new thing. The old contrapuntists borrowed favorite songs of their day as "canti fermi" (subjects of themes: sung by tenors as representing the congregation), against which the trained voices of the choir wove their musical embroideries. So long as these songs were unobjectionable, the advantage gained by their being familiar was perhaps legitimate; but composers became so lax in the matter that grave scandal resulted from the association of vulgar, and even immoral, songs with the solemn sacrifice of the Mass. Music was therefore banished from the Church for a time, to the consternation of the world's musicians, devout and otherwise. Eventually the venerable Palestrina was allowed to furnish models for subsequent guidance, and so well did he acquit himself that the situation was saved, and the examples of sacred music he supplied have never been surpassed. Luther, in his day, wrote hymns to popular tunes, and the custom of "writing down" had another vogue. About the end of the eighteenth

## THE COOLIDGE PRIZE JUDGES "OFF DUTY"



Jury Which Awarded Coolidge Prize for Viola Sonata. Left to Right: Richard Aldrich, Frederick A. Stock, Louis Bailly, Mrs. Frederic S. Coolidge, Harold Bauer, Georges Longy, Rubin Goldmark and Carlos Salzedo. The Last Named Played the Piano Parts at the Hearing

PITTSFIELD, MASS., Sept. 4.—Plans for the coming Berkshire Chamber Music Festival to be held the latter part of the month are rapidly nearing completion and the demand for tickets has been so great that the seating accommoda-

tions in the Auditorium will be taxed to the limit. Interest will naturally center in the first public performance of the viola sonata by Ernest Bloch, winner of the \$1,000 prize offered by Mrs. Frederic S. Coolidge for the best viola and piano sonata.

"Not me! Not me!  
He—he—he!"

The origin of a tune may sometimes be forgotten; its character never.

Emma Roberts Engaged by New York Oratorio Society

Emma Roberts has been engaged to sing the contralto part in the Christmas performance of "The Messiah" to be given by the Oratorio Society of New York, Walter Damrosch, conductor, in Carnegie Hall on Dec. 30. Frieda Hempel will be the soprano. This will be the second time that Miss Roberts has sung with Miss Hempel as they appeared together in Symphony Hall, Boston, when the contralto made her first important appearance in America after her return from Europe in 1915. Miss Roberts will also sing in the Reading Choral Society's "Messiah" performance at Reading, Pa., on Jan. 26.

century, its apogee was reached, and the inevitable reaction set in. The well-known tune, "Hellsley," to which the hymn, "Lo! He Comes with Clouds Descending," is still sung, was originally "Miss Catley's Hornpipe, as danced at Sadler's Wells," and the most popular tune in England. The perversion of taste which associated this tune with a solemn vision of the Last Judgment must have shocked those who asked more from music than mere ear-tickling. The favorite Sunday school hymn, "Mothers of Salem," is generally sung to the roistering strains of a German students' drinking song; and the writer remembers hearing, to his amazement (not amusement) a then familiar comic song given at a religious gathering as a hymn. The words had been somewhat altered to suit the occasion, but every verse still ended with the ridiculous refrain, ridiculous both in words and music:

## THE PHILHARMONIC'S PLANS

Several Novelties, Including Many American Works, to Be Heard

The Philharmonic Society of New York will inaugurate its seventy-eighth season this fall, with Josef Stransky entering upon his ninth season as conductor. Although it is still exceedingly difficult to procure European novelties, Mr. Stransky is fortunate enough to have secured several. As in former years, Mr. Stransky's programs will offer many American compositions, several of which will be novelties.

The Philharmonic season will include twelve Thursday evenings, sixteen Friday afternoons, four Saturday evenings and twelve Sunday afternoons in Carnegie Hall, as well as the usual series of five Sunday concerts at the Brooklyn Academy of Music. In addition to these performances in Greater New York, the orchestra will also make three short tours to more than thirty cities throughout the country.

## Grace Ewing to Go to Siberia

Grace Ewing, diseuse, who recently returned from a year of work overseas with her accompanist, Maud Roberts, will leave shortly for Siberia where she is being sent by the Y. M. C. A. for further work in entertaining our troops there. Miss Ewing and Miss Roberts are the first American women to be sent to that part of the world by the Y. M. C. A. They are at present waiting for their passports to come from Washington, and as soon as these are received they will go to San Francisco and sail on the first available transport.

## Pansy Andrus, Accompanist, Returns

Pansy Andrus, who has been accompanist for George Hamlin this summer at his school on Lake Placid in the Adirondacks, has returned to New York to prepare for her winter's work of accompanying, coaching and teaching. Mr. Hamlin's camp, "Creyleyron," is a rendezvous for musicians of note, and during the summer Miss Andrus had many opportunities of playing for them and with them.

## Alice Sjoselius Goes to France

Alice Sjoselius, soprano, sailed Saturday, Sept. 6, for France. She will be heard in concert work in France and the Scandinavian countries during the coming season. Miss Sjoselius has been engaged in concert work in this country since her return from Europe two years ago.

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## NEW MUSIC VOCAL AND INSTRUMENTAL

SEVEN SELECTED SONGS. By Arnold Bax. (London: J. & W. Chester.)

One can scarcely help feeling ashamed that in America to-day Arnold Bax is but a name, a name little known and less appreciated, though many who are ignorant of his music are aware that he belongs to the young British school of composers; they will tell you that they have heard that this school is doing much to redeem its country from the once widespread influence of the music of the piffling and mediocre Sterndale-Bennetts and their ilk. Bax's music they do not know at all; nor can they be blamed so much for that. For the firms that have in other years issued his music (we take it that he has published in the past) have not sent his music to the American market, either through lack of enterprise, or, if it has been sent, their American representatives have sedulously avoided furthering its future in this country.

The present reviewer has long known the name of Bax; but until the arrival of this album of songs from the ever active house of Chester, he has not had the privilege of becoming acquainted with his music. Careful study of the seven songs contained in the album has proved it a privilege to know the music of Arnold Bax. In the last few years through the enterprise of such men as O. M. Kling of the Chester firm and Winthrop Rogers of the house of Rogers in London—both of them gentlemen who realize that America is deeply interested in the work of present-day England's composers!—it has been possible to know the music of Eugène Goossens, John Ireland, Frank Bridge, Gerald Tyrwhitt (Lord Berners). Arnold Bax belongs to this school, though the group of songs in which we have been introduced to him is less modern in detail than the work of Goossens and Ireland. Mr. Bax, like a number of other contemporary composers, attaches the date when his music was written at the end of each song, an excellent procedure, we think, and far more informative than opus numbers, which look imposing, but, owing to the arbitrary manner in which they are arranged, indicate little. And so we see from these dates that these seven songs are, with the exception of "Roundel" (written in 1914), earlier works; and "Roundel" is five years old!

Much of our time has been spent in almost a decade of reviewing new music for MUSICAL AMERICA in inveighing against the bloodless, bloated British ballad, that joy of a publisher who acquires opulence through "song successes." We have believed that the literary quality of England would make itself felt in her composers. And we are glad that it is doing so. Mr. Bax sets in this album Fiona Macleod's "The White Peace," "Shieling Song" and "A Milking Sian," Chaucer's "Roundel," an anonymous poem "The Enchanted Fiddle," a 15th Century "A Christmas Carol" and "To Eire," a poem by J. H. Cousins that entitles its author to much praise.

Seven art-songs are these of Mr. Bax, songs for the finest of singers, not for the rabble. Mr. Bax reminds us of Delius, if he reminds us of anybody; but he is more adroit, and he manages his horizontal flow with a skill that is lacking in the composer of "Brigg Fair" and "Appalachia." Bax is a Kelt in his music, just as was Edward MacDowell; yet his material is of a strong personal type, an individuality that you could put your finger on in a collection of thousands. A finely equipped craftsman, he never worries you with his means. You get the urge, the end, the finely sought-out poetic idea in his songs and forget his masterly construction. They will be asking us how modern he is, we fear; therefore, we must repeat that these songs, written in 1906, 1907, 1908, 1909, 1910 and one in 1914, are not examples of Bax to-day. But they are Bax, nevertheless, and he is as modern in them as his poems caused him to feel he ought to be; scarcely less modern than a lot of other men in 1906 and the years following up to 1910!

Fiona Macleod he images with exceptional felicity. That haunting poem, "The White Peace," has fared wonderfully in his hands. Its simple grandeur and beauty he knows well, and his music, comparatively simple in idiom, voices it thrillingly. Melodically and to an extent rhythmically it recalls to us Paladilhe's

"Psyche," but it is far better music and has a finer line. A bit of a Richard Straussism creeps in on the word "pain" on the second page and again in the treatment of the song's final measures in the piano postlude. We trust Mr. Bax will not, now that the war is over, resent our finding an influence of the great German composer in a measure or two of his music! "Tod und Verklärung," "Don Quixote," "Heldenleben" and the heavenly songs, "Traum durch die Dämmerung" and "Freundliche Vision," are great enough to overcome any prejudice or hatred engendered by a national conflict, unless we are mistaken, and we think we are not. Of "A Christmas Carol" pages might be written. No contemporary composer has written a song of this kind with anything like the beauty of Mr. Bax's. The theme is liturgical in character and appears first unadorned; then follow what we will take the liberty of calling free variations, with episodes that separate them. The whole theme is welded together with a contrapuntal expressiveness, a harmonic richness and variety, always archaic in tone, that is baffling. As a song it sings none too easily; the range is big, from D under the first line to A above it, and the final phrase on "Alleluia" going up to high A will make more than one singer tremble. Mr. Bax ought to do it for chorus of mixed voices, to which it would lend itself readily.

Again Macleod in the "Shieling Song," a gem of pure water, also for a high voice. "To Eire" is for medium voice, a lovely song that is vocally effective. The Keltic note is sounded here once more. For a rousing tenor song there is nothing recent that we can compare with "The Enchanted Fiddle." Frankly Keltic, specifically Irish, in its main melodic outline, it is the jolliest of jigs, the most dashing of bright narrative songs in happy vein, with a brilliant ending that will sweep an audience. Here, as in the quieter songs Mr. Bax is the master and commands the same admiration. A terrifically difficult piano part makes this song a problem, but it is all playable when once the composer's intention is understood thoroughly by the player. "A Milking Sian," the third of the Macleod settings, matches the others, its finest moment being the final stanza, in which the piano part is an exposition of the exquisite and all that that implies. We like the Chaucer "Roundel" less than the other songs, but that is probably due to our lack of sympathy with the poem. (We grant the fault is ours, not Chaucer's.)

A notable set of songs, Mr. Bax! The like of which we see all too rarely, we assure you. Such music is what England needs to produce, and it is our hope that America will do its share in making known these very important and very beautiful songs of a composer, whose place is in the front rank of England's creative musicians.

\* \* \*

FIVE POEMS FROM THE JAPANESE. By Norman Peterkin. (Boston: Boston Music Co.)

"Set for voice and piano" is the manner in which our gifted English friend, Norman Peterkin, describes his treatment of five Japanese poems. We imagine he did it to indicate to us that they are not songs in the conventional sense of the word.

Brief pieces they are, a page or two, but very unusual items, all five of them. The poems are English versions (the name of the translator is omitted, though it ought not to be!) of old Japanese poems from the 10th and 14th centuries, Kokinshue, Toshisada, Kusunoki Mesatsura, etc., except the fifth one which is marked "from the ancient Japanese" and is in all probability much older than the others. Mr. Peterkin has lived in the Orient and he knows the Japanese and Chinese well. For these lovely poems he has supplied music that is as notable for its repression as it is for its charm of mood and general feeling. There is more than a surface quality in the first "Dew," a page and a half of exquisite music, voicing with a deft touch the lovely poem. "At the Gate," a light and swift bit, is engaging; "A Farewell," a single page of nine measures, we like best for its intimacy and its tenderness and "The Quest," a singularly

fine poem ending in a typically eastern question, is beautifully handled.

Many will admire most the last of the five, called "The Forlorn Hope," the poem of which, if we are not mistaken, has been set already by several composers. Quite different is Mr. Peterkin's utterance here from the other four; he was working on Japanese prints in them, but now, the poem demanding it, he sets himself a canvass. Broad and bold strokes we find here, a magnificent sweep in the two-measure interlude, following the opening sentence of the poem. And yet, despite the bigness of the song, Mr. Peterkin has been successful in retaining a delicacy of texture on his second page, and welding it to the forceful utterances of the opening and closing measures. The songs are for the following voices—"Dew" for high voice, "At the Gate" and "The Forlorn Hope" for medium voice; "A Farewell" and "The Quest" for low voice.

These are not songs for average singers. Mr. Peterkin is a modern, both in his treatment of the voice and the piano, and there is more than a single measure in these pieces that will cause perplexity to arise in the mind of singers when they hear them. Harmonically Mr. Peterkin interests us tremendously; and his sensitive handling of such matters as the "to die" in "The Forlorn Hope" stamps him a veritable campaigner for the appropriate music for the poetic mood. These songs, which are issued in a delightful album, ought to be sung together as a group in a recital program; all but "The Forlorn Hope" are too short for performance by themselves. The songs were written at Kowloon and Hong Kong, where the composer lived for a number of years prior to his return to England last year.

A. W. K.

\* \* \*

"O COME TO MY HEART, LORD JESUS."

By Paul Ambrose. "He that Overcometh." By Homer Grunn. "Let Us Love One Another." By Charles P. Scott. "O Lamb of God, I Come." By Robert Carvel. (Boston: Oliver Ditson Co.)

The contention, often repeated in these days, that the influence of the church at large is waning, that congregations are falling off, and that soon there will be but few gathered together to make a joyful noise unto the Lord, is not borne out by the music publishers. They continue to issue sacred songs and this, as an argument upholding the vitality of the church's appeal, cannot well be disregarded. While the leading music publishing houses have done much and continue to do much for music in its more ideal and less commercial aspects, music publishing is after all a commercial proposition. Publishers do not put forth sacred songs unless there be singers to sing them, and singers do not buy them unless they can look forward to an audience. And the songs listed above point the moral to be drawn. Paul Ambrose might be called a specialist in the smoothly melodious, tunefully devout, church melody of which "O Come to My Heart, Lord Jesus," issued for high and low voice, is an example. Mr. Grunn's "He That Overcometh" is also a simple, tuneful melody, with an accompaniment to match. Its directness and innocence of any but a pure melodic appeal gives it a kind of low church flavor: one cannot imagine a fretted altar, candles, reredos or carved stalls in connection with it; but rather the plain white-washed walls of some rustic chapel. It is published for high and medium voice. Charles P. Scott, in "Let Us Love One Another," has put this time-honored but generally disregarded plea of St. John in an engaging way, whose mellifluous accents should help make its text a reality to individual members of congregations who hear it, and may be at variance. It has been put forth for high and low voice. "O Lamb of God, I Come," by Robert Carvel, is a really effective sacred song, though one has a vague suspicion that the composer may have come a little way along the road that led Nevin to his "Rosary." Yet the suggestion is so brief, so passing, that it does not weigh in view of the song's pleasing melody and rich harmonic working out. It appears for high and for low voice.

\* \* \*

"LEGENDE." By Georg Bruhns. (New York: Published by the Composer.)

This attractive violin number is one of a set of three pieces written in London in 1895, for the eminent violin virtuoso Wilhelmj, at his request, and provided with his own revision of the violin part. It is a decidedly effective and, in view of Wilhelmj's revision, naturally a thoroughly violinistic and playable composition. Melodically suave and ingratiating, with much underlying tenderness of mood and expression, its composer has yet managed to introduce brilliant

bravura passages and other embellishments which supply background and variety for the melodic line. Mr. Bruhns' "Legende" is essentially a solo piece, admirably calculated for violinistic display. Its piano accompaniment has the tonal fullness and harmonic interest, the orchestral flavor and style which a composition of the kind seems to demand, and in this instance has secured, it might be mentioned, as a passing detail, that it has been printed in large, clear and easily readable type.

\* \* \*

"MY COUNTRY." By Herman Theodore Koerner. (Boston - New York - Chicago: White-Smith Music Publishing Co.)

Despite the fact that "new national songs" for chorus continue to make their appearance from time to time, the bulk of the nation clings obstinately to the old ones. Yet "My Country," by Mr. Koerner, for mixed voices (it is also issued for men's and for women's voices), has quite legitimate claims on public attention. It has the broad, simple kind of melody which a national song must have; it is direct and euphonious. And with these advantages in its favor there is no reason why it should not make its impress on the national consciousness and secure a place among our patriotic songs.

\* \* \*

"SYLVAN ECHOES," "Field Day." By I. W. Russell. (Philadelphia: Theodore Presser Co.)

Of these two teaching pieces for piano, hovering between Grades Two and Three in difficulty, the first, "Sylvan Echoes," is a pleasing Valse Inromptu of the type which Auguste Durand seems to have established for all time; the other, "Field Day," is a march properly four-square in time and tune.

\* \* \*

"U. S. A. BATTLE MARCH." By George Bruhns. (New York: Published by the Composer.)

"The tumult and the shouting dies; the captains and the kings depart" and—along comes a new "U. S. A. Battle March" for piano by Mr. Bruhns. It is not devoid of melodic ideas, nor is it the work of an amateur: there are no harmonic errors but the composer's struggle to make the transition from his first to his second section is obvious. This second section has been provided with "words" by Adrian Ross. Perhaps, if rebaptized as the "Universal Battle March," it might be used indiscriminately by the twenty-one odd nations which the Peace Conference leaves at war in Europe and Asia.

\* \* \*

"FIRST STEPS FOR THE YOUNG PIANIST." By Hazel Gertrude Kinsella. (New York: G. Schirmer.)

There is always a certain tendency to decry the appearance of a new elementary book of piano instruction. One is only too apt to take for granted that it merely represents a rehashing of the cud of other methods already extant, and hence must be redundant. A course of instruction such as the "First Steps for the Young Pianist," by Hazel Kinsella, practically refutes this erroneous idea. Its first aim is to suggest new ways in which to present old and even necessary facts, and the intelligent use of the author's method should, when the pupil has mastered the ten lessons it comprises, yield a fixed and definite result. To quote from the preface: "At the close of these ten lessons, the pupil will have gained considerable finger independence, the knowledge of certain fundamentals of piano playing, and the ability to play, musically, in the keys of C, G, D, A and E." The individual lessons are well arranged. They are preceded by five pages of valuable suggestions to the teacher, since as the author puts it: "The elementary teacher all over the world have a big responsibility. They are, in a sense, the foundation of the whole structure." Each lesson is preceded by a rhythm-drill and there is an appendix of 50 rhythm-drills to be used as supplementary material. The author rightly holds that "rhythm being the pulse or heart-beat of all music," should be developed in the beginner to the highest possible degree. Treble and bass clefs are taught at once, and the elements of transposition introduced in a unique manner; there are "Lesson Questions" and a "Lesson Summary" for each of the ten. All in all the work is one that teachers who devote attention to beginners should appreciate. It gets away from the run-of-the-mill and by reason of its clear and logical plan of development should secure results more rapidly and more surely than many an older competitor which continues to be used largely owing to force of habit and tradition.

F. H. M.



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## CLAUDE CUNNINGHAM RETURNS TO MUSIC

### Celebrated Baritone Announces He Will Again Sing in Con- certs and Conduct Studio

After an absence of several years from the concert platform, Claude Cunningham, one of the most prominent figures in American musical life, has announced his return to New York to resume his work as a concert singer and teacher of singing. His decision to re-enter a field in which he had won extraordinary distinction will be welcomed with satisfaction throughout the country by the many admirers of his art.

cess under these notable auspices opened the way for individual honors which crowded upon him in quick succession for a number of years when, as a recital artist and oratorio soloist, he claimed the leading engagements allotted to an American singer. With the principal orchestras and at the great music festivals throughout the country he appeared season after season, following his successes here by concert tours in England and the Continent.

It was he who created the rôle of *Peter* in Elgar's "Kingdom" when it was first produced in America some twelve years ago. His appearances in joint recitals with Mme. Rider-Kelsey will be remembered by admirers of duet singing as



Claude Cunningham, the Distinguished American Baritone, at His Summer Home Near Ardsley, N. Y.

During the period of Mr. Cunningham's temporary retirement from activity in the musical profession he has devoted himself indefatigably to literary work, a field in which his keen mentality and facile pen have found widespread recognition. His decision to readress his talents to the musical public comes at a time when he is in the height of his vocal powers, and when, his admirers believe, there is unlimited demand for his services both on the platform and in the studio.

A versatile man is this singer, who abandoned the study of medicine to take up a musical career which had its beginning when he was associated with Mme. Adelina Patti as her assisting artist during her last tour of America. His suc-

cess among the most delightful musical experiences of a few years ago.

In the field of oratorio Mr. Cunningham stands for more than merely a finished interpreter. He has made exhausted academic researches in this form of musical expression and is the author of a number of standard literary works on the subject, one of these having recently appeared in the columns of *MUSICAL AMERICA*.

As a teacher Mr. Cunningham has had peculiar success, although his activities in this field have been conducted hitherto without public exploitation. Rich in experience and singularly capable of giving practical demonstration of his pedagogical theories, he is admirably equipped as an instructor.

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## Community Song Work Boston's Chief Interest for Past Week

Summer Training School for Volunteer Leaders Has Dr. Lewis, Frank Hayek and B. S. Boussner, Conduct Week's Lectures—Boston Artists Beginning Winter's Work.

BOSTON, Sept. 6.—In the work at the Summer Training School for Volunteer Song Leaders, now being held in the lecture room of the Public Library, was centered this city's chief musical interest this week. Dr. O. F. Lewis, head of the music department of the National War Camp Community Service, came to Boston this week to give the Tuesday evening lecture there. Dr. Lewis, who is a brother of Leo. O. Lewis, dean of Tufts College, has a national reputation as a prison reform worker as well as a song leader and director of community musical enterprises.

The qualifications for a successful song leader, according to Dr. Lewis, are "a musical ear, a sense of time and rhythm, the knowledge of beating time, a certain amount of willingness to be conspicuous, and—a pleasing personality."

Speaking of the widespread interest in community singing, Dr. Lewis said: "It is wonderful to see how men and women, and even boys and girls, who are entirely without training, come into a class and in an incredibly short time are able to lead the singing. At Chautauqua classes this past summer sixty per cent of the audience was elderly persons from all over the United States, who were eager to learn to beat time and sing."

"Everywhere musicians of all kinds, professional and amateur; organists,

soloists, chorus leaders, settlement workers and teachers enter into this community song work with such enthusiasm that it has been a revelation to us.

"What is going to happen out of this? We have been seeing visions in this welfare work, and I want to put before you a dream which can relate to each one of you here to-night. If we are granted the premise that people want to sing, and people do want to sing, then the next question is this: how are we going to help them, not ourselves? People are at unrest. We are all restless, figuring out whether life isn't going by without giving us what we ought to have. Then we must provide for the leisure time of life. How are we going to see that leisure times are democratized?"

"As a result of our New York song leaders' class, community singing will be carried to the East Side settlements, foreign settlements, etc., for these song leaders have something that they can give to others that is without money and price. This is what has come to us from the war. Every human soul in this country will benefit from this work if you say, 'What is it that has come to me that I can hand on and give to other people in a new way?' But if you figure what you are going to get out of doing this—that is, 'How much is there in it for me?'—then you have lost the right spirit of the thing."

"Community Service, into which we hope to pass over War Camp Community Service, will serve to handle problems of peace time and develop leadership. The

only way in which we can carry on this service is as a mission, with a missionary spirit. Therefore let it be your job to get assignments to take community singing somewhere and strengthen this spirit of good fellowship. Nothing seems to have so many sympathies as community singing. It gives pleasure, fellowship, and a crowd becomes as one.

"A year ago our national organization began to appoint actual song leaders, and to develop and organize song leaders. To-day we have seventy, located at different points throughout the United States from coast to coast, and all sending in masses of material to New York headquarters about what they are accomplishing, each song leader believing that his situation is unique. These men developed community singing and made it possible for us to give the boys the right kind of greeting; they also helped develop the singing army which Uncle Sam said we must create."

At the Thursday night class community singing was analyzed, and pertinent suggestions made by Frank Hayek, a W. C. C. S. song leader in New York, and by B. S. Pouzzner, community organizer of the Lowell W. C. C. S.

"Lose yourself in the work and you will find yourself," counseled Mr. Hayek. "If you have not the inspiration and love of service, to do something for someone else, to give some enjoyment and put a little gladness into another person, you will be a failure. Community singing requires inspiration and if you have none you cannot succeed in the work."

"Personality in song leading is all important. When on the platform, you are the boss. Win the good will of your accompanist, which is very essential to your success; then dominate your audience in a pleasant way so that they will understand that it is for their good."

"Endeavor to hold your singers' undivided attention and make them one big family. This is where personality counts for so much. Having won the undivided attention of your audience, do not leave the platform until you get the response that you feel you should get; never leave the platform beaten."

"Community singing is surely the true-

est kind of democracy. Is there any other thing that 100,000 persons can do together as they can sing?"

Mr. Pouzzner's remarks were in the nature of definition. "There is mass singing," he said, "which is a definite group of people, well organized, drilled under definite conditions by an artistic leader having complete control of the group. This differs from community singing in that it is after an artistic result."

"Community singing does not aim after effect, therefore it is different from other types of mass singing. In community singing, instead of singing at somebody, when an artistic or emotional effect is desired, the chorus or group becomes its own objective. It sings for the reaction upon itself, with a strong desire to follow a leader in the interpretation of a song."

"For successful community singing it is necessary that the leader be able to play, as it were, upon his audience as he might play upon an instrument. He must establish a code of communication between the audience and himself through his facial expression, body motions and particular form of beating time whereby the audience will know the kind of response he is looking for. The leader must mold the song with the audience so that they not only respond, but participate, thereby expressing and uniting themselves in singing. Community singing is the 'spot welder' of society."

Carmine Fabrizio, violinist, is back in Boston after two months at Lake Champlain. Much of the time was devoted to practice, however, for having returned from France but a short while before Mr. Fabrizio was obliged to begin almost at once the preparation of his programs for this winter. During the summer he gave a recital for the Catholic Summer School of America at Cliff Haven, N. Y. His playing was greeted with great enthusiasm by the students of the school and all outsiders who were able to obtain admission. The program contained pieces by Handel, Bach, Saint-Saëns, Granados, Mme. Lawrence Townsend, Couperin-Kreisler, Kreisler, Sarasate and two arrangements by Charles Martin Loeffler.

Paul Shirley, the viola d'amore soloist, has just returned to his summer house in Scituate, Mass., after a tour through the White Mountains and two weeks' camping on Loon Island, Squam Lake, N. H. Edna Sheppard, pianist, is rehearsing with Mr. Shirley for the coming season. Among his engagements are appearances in Boston, Springfield, Taunton, Malden, Amesbury, Mass.; Providence, R. I.; New York, Newark, Albany, N. Y.; Richmond, Va., and Spartanburg, S. C. A number of new transcriptions of American music and of works by Couperin, Rameau, Tchaikovsky, etc., will enlarge his repertoire for next season. C. R.

### HEAR MARYLAND CHORUS

Society Under F. C. Bornschein Presents All-American Program

SMITHSBURG, Md., Sept. 5.—The fourth annual concert of the Smithsburg Choral Society, Franz Bornschein, conductor, took place on the evening of Aug. 30 at Excelsior Hall, the program marking the musical strides that the summer organization has been making. These annual concerts represent musical endeavor of an uplifting kind, a real effort being made to spread the cause of American choral compositions. The native composers represented at this time were Arthur Farwell, H. R. Shelley, Gena Branscombe, Allitsen-Salter, F. L. Bartlett, Frank McKee and Louis Lambert. In the presentation of these numbers the chorus disclosed careful training and a sincere interest in native music.

Josephine Steck, contralto, was the assisting soloist, Hazel Knox Bornschein, reader, augmented the musical program with readings from Dunbar and Edwin Markham. Kathleen Rhinehart was the accompanist. A feature of the program, which was of local interest, was the timely poem, "When the Yanks Come Marching Home," which had been written by Mrs. J. M. Sittler, of Washington, D. C., to fit the music of Louis Lambert's patriotic chorus. After the concert Walter D. Brenner, the president of the Smithsburg Choral Society, in behalf of the organization, presented an envelope containing Victory Bonds to the conductor, Franz C. Bornschein, through whose patient interest the musical appreciation of the community is broadly developing.

Mrs. Marjorie Benjamin Clark, daughter of Mr. and Mrs. Park Benjamin and sister of Mrs. Enrico Caruso, was married on Sept. 5 to Will T. Glenney of Plainfield, N. J.

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## Mayo Wadler Finds Rural Pleasures Within City Limits



—Photos by Illustrated News

Mayo Wadler, the Young Violinist. On Right: Looking Out on the Hudson from His Riverside Drive Window. Left, Looking Into His Engine, When His Motor Went on Strike

THE young violinist, Mayo Wadler, has been spending a part of the vacation months in New York at his apartment on Riverside Drive. In the above picture on the left he is seen sitting on

the window of his house facing the Hudson River, a background that is unusually artistic for an urban setting. Motoring is one of his relaxations and in the other picture he is seen adjusting the engine of his car, which has stopped

working. Mr. Wadler will make his third tour this season under the management of Jules Daiber. During the summer he has added a number of new works by modern composers to his already extensive repertoire.

## STIRRINGS BEGIN IN MUSICAL PITTSBURGH

"In Rags, Tags, and Coats of Tan" the Musicians Are Returning

PITTSBURGH, PA., Sept. 7.—The musicians are coming to town; some in rags, some in tags, some with a good coat of sun-burn, and some in flivvers; anyway, they're coming, and that is the chief thing. Already there are signs in the shop windows that this one and that one will take a limited number of pupils—the limit evidently being the sky.

Apropos of pupils and what not, the Pittsburgh Musical Institute announces a string of seven branch studios from Sewickley to New Kensington. If the directors don't stop this Kresge-Woolworth habit, they will be represented in every city in the country, and then we can look for another senatorial investigation about restraint of trade. Already the small dealers in music lessons are beginning to talk about a "music trust." The directors, William H. Oetting, Charles N. Boyd and Dallmeyer Russell, *voilà tout!* are fine fellows and

competent musicians; so more power to their chain of studios.

A new choral organization will shortly shine forth to lighten the Gentiles. It will be called the Pittsburgh Choral Society, and will devote itself entirely to the study and performance of unaccompanied choral music, both secular and sacred. Charles N. Boyd will be director. There is a big field in Pittsburgh for such an organization, as heretofore every choral club has felt the necessity of using the huge Carnegie organ until it has almost become an obsession. It is planned to use one good singer at each concert, instead of the customary way of giving choral concerts, *i.e.*, using one or two sub-mediocre vocalists, in the hopes of drawing a box-office. Already there is a great deal of interest being taken in the new club, and if it can live up to its prospectus, Pittsburgh will have a unique organization.

Among the new organizations to start now that the war is over, is the Saudek Ensemble. This ensemble of strings and wind occupied a conspicuous place in the life of Pittsburgh, but during the war it was "demobilized." The ensemble gets its name from its founder, Victor Saudek, flautist. Mr. Saudek was solo flute

with many of our leading orchestras. He is now instructor of that dulcet instrument at the Carnegie Institute of Technology. The ensemble announces many local and out-of-town engagements.

Mrs. Edith Taylor Thomson, concert manager, and one of the best in the country, has been seriously ill at Mercy Hospital. She is now recuperating at Atlantic City and expects to return to her labors the middle of September. Mrs. Thomson is one of the few managers highly esteemed—almost affectionately—both by her public and her performers. All the way from John McCormack, tenor extraordinary, to Elmer, the elevator man, we hope for a speedy and successful convalescence.

H. B. G.

### HEMPEL HUNTS NEW SONGS

Prima Donna Completing Programs for Tour That Begins on Oct. 4

Frieda Hempel, the soprano, just back from Lake Louise in the Canadian Rockies, has gone to Long Beach, where she will complete her programs for her coming concert tour. In addition to operatic arias, the prima donna promises some interesting groups of songs, Old English, Russian and French. Hundreds of new

American songs are also being carefully gone over. Coenraad V. Bos, the famous Dutch pianist, will be Miss Hempel's accompanist this season.

The Metropolitan soprano will open her concert tour in Columbia, S. C., on Oct. 4. Her first appearance there last Spring was a tremendous success and great preparations are being made for her return at the Liberty Theater, Camp Jackson, this fall. On Oct. 6 she will open the Civic Concert Series of the Atlanta Music Study Club, Atlanta, Ga., under whose auspices she sang last season. More than eighty concert dates are included in Miss Hempel's tour.

### Interesting Artists To Appear Under Auspices of French-American Association

The French-American Association for Musical Art, will direct tours this year for Georges Truo, pianist, and Alexandre Debrulle, violinist, soloists with the French Army Band last year. Micheline Kahn, harpist, and Yvonne Astruc, violinist, will begin their American season in January, and they will appear in the important cities, including New York. The Société des Instruments Anciens, Henri Casadesus, founder and principal artist, will make a limited tour of the United States. M. Casadesus will also appear as soloist with many noted orchestras, including the New York Symphony.

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Photo by Edward Thayer Monroe



## OUTDOOR MUSIC IN SAN FRANCISCO WEEK

### Elaborate "Orpheus" Performance in Greek Theater—"Fleet Week" Brings Many Concerts

SAN FRANCISCO, CAL., Sept. 1.—On Saturday evening at the Greek Theater Gluck's "Orpheus" was given with one of the most elaborate stagings ever seen at this beautiful open air auditorium. Especially adapted to its surroundings, with unusual and exquisite lighting effects, an orchestra of sixty pieces and a chorus of 200; the production was even more perfect than the one given a year ago. The cast was the same as upon that occasion with the exception of *Eurydice*, which was sung by Ina Herbst Wright, who has sung this rôle successfully upon several previous occasions. Lydia Sturtevant as *Orpheus* and Anna Young as *Amor* repeated their success of last year. Eugenie Vandever led the artistic dancing and was supported by a ballet of 100 graceful dancers from the Anita Peters Wright school. Every detail was carried out with special care, and to Paul Steindorff, the director, belongs the credit of this as well as many other successful musical productions which have been given under his direction during the past year. Giulio Minetti as concert master and Walter Oesterreicher, solo flautist, gave valuable assistance.

"Fleet Week" in San Francisco is made musical by numerous bands and Community sings. A feature of the big parade on Tuesday was 20 government trucks, each carrying musical instruments and singers from churches and choral societies. Florence Drake LeRoy and her assistants led while thousands sang. Two of the trucks carried Japanese children and one Chinese children, whose voices added to the novelty.

A new song, "Gobs Parade," written by local talent for the occasion is finding favor with the sailor boys, who are selling copies and adding the proceeds to their amusement fund.

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The program for the ninth symphony season has been announced by conductor Alfred Hertz and music lovers are looking forward to the splendid treat promised. The list of compositions as announced is rich and diversified. It contains fifteen symphonies. Besides these symphonies the programs will include characteristic works, both ancient and modern, many of which will be presented for the first time. Overtures and concertos combine to form a musical feast never before equalled in San Francisco, while alternating with these programs will be the ever "popular" concerts for which many novel and beautiful compositions are promised.

A concert of exceptional merit was given on Sunday afternoon at the St. Anselmo Auditorium at Ross when the program was contributed by Tina Lerner and Rev. Edgar Boyle. The proceeds were donated to the Hero Fund.

The concert at the Greek theater on Sunday afternoon was in every way a notable success. Miss Housman's songs were not only gems of composition, but in the hands of the artists who interpreted them received a double tribute of praise.

On Thursday afternoon the first "Guest Day" was observed by the Out-of-Doors Club at Mill Valley when an enjoyable program was rendered by Suzanne Brooks-Pasmore, pianist; Amy Ahrens, violinist; Ethel Johnson, vocalist and Albert Rosenthal, cellist.

E. M. B.

### "REAL" TOLLEFSEN TRIO IS "TAKEN" AT ATLANTIC CITY



The "Real" Tollefsen Trio: Carl H. Tollefsen, Violinist; Augusta Schnabel-Tollefsen, Pianist, and Their Little Daughter at Atlantic City, N. J.

During a recent visit to Atlantic City, where his wife and daughter have been spending part of their vacation, Carl H. Tollefsen decided to have a picture made of what he calls the "real Tollefsen Trio," with a background of photostudio towers, etc.

Mr. Tollefsen divulges the information that this trio is "Not" available for concerts. Little Miss Tollefsen looks too happy to be playing a 'cello, so that there is little fear of her replacing Michael Penha, the 'cellist of the organization, who will soon return from Holland to resume his place in the Tollefsen ensemble.

### OPEN JACKSONVILLE SCHOOL

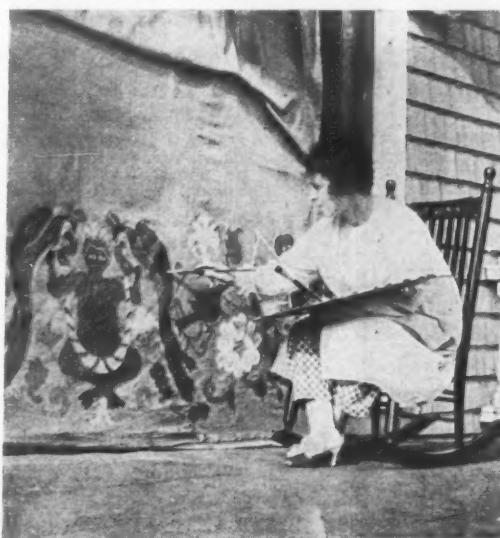
Institution Closed While Its Head Was Engaged in War Work Abroad

JACKSONVILLE, FLA., Sept. 4.—For nearly a year Jacksonville has been deprived of one of her foremost musical workers, Bertha M. Foster, director of the local School of Musical Art, who has returned this week from overseas duty in France.

Miss Foster enlisted last October in the Young Men's Christian Association service, being held in New York until the middle of March. She embarked for France as accompanist of the Metropolitan Lyric Quartet. Many camps were visited and the trip ended with two weeks spent in Belgium.

Miss Foster will reopen her school on Sept. 29. Her faculty will include Mrs. Valborga Collett, a pupil of Edvard Grieg, and Madam Baker-Grohndahl, piano; George Orner, a Schradieck pupil, violin; Mrs. George Mason, graduate of the Baltimore Peabody Conservatory, voice culture, with Margaret Nelson as assistant; Mrs. Van Gomez, dramatic art; Bertha Foster, organ and classes in theory. Other departments include painting and sculpture, as well as modern languages and literature. W. M.

### TARASOVA RECITAL MARKS OPENING OF NEW YORK SEASON



Nina Tarasova, Russian Folk Song Singer, Painting the Curtain Which She Will Use in Her Carnegie Hall Recital This Week

Officially opening the New York recital musical season of 1919-1920 with her concert at Carnegie Hall on the evening of Sept. 13, Nina Tarasova, the Russian singer of folk-songs of her native land, has more than a single surprise in store for the many admirers she won last spring in her two unusual recitals at Aeolian Hall.

She will use for the first time on this occasion a handsomely decorative curtain, which she has painted in Russian manner. It will also be used in her forthcoming recitals, as it has been made in such a way that it will fit any stage.

Jacques L. Gottlieb Reassumes Music Work After War Service

Jacques L. Gottlieb, musical director and violinist, has returned to New York City to assume personal charge of his

new music studios. Released after fourteen months of welfare service, he served as director of entertainments and social activities for the Jewish Welfare Board first at Camp Upton and, since the armistice, at the Port of Debarkation, Hoboken, N. J., cooperating with the Y. M. C. A. and Knights of Columbus, and other welfare agencies. Jacques L. Gottlieb was formerly the director of the music school of the East Side House Settlement on 76th Street. This work was then assumed by David Mannes, now in charge of the music school.

Mr. Gottlieb was founder and director of the Neighborhood Symphony Orchestra, which he will shortly revive. Serious amateurs and music students are invited to join. Mr. Gottlieb was also director of the music department of the United Neighborhood Guild, a settlement house in Brooklyn, and conducted the Brooklyn Community Orchestra. For the People's Institute Mr. Gottlieb organized the West Harlem People's Symphony Orchestra, under the auspices of the People's Music League and the Community Center. Mr. Gottlieb has recently been appointed as the director of music in connection with the Metropolitan League of the Y. M. H. A., and an intensive community program is being planned in the upper sections of the city.

### Schumann-Heink Returns With Children of Dead Son

In a recent issue of MUSICAL AMERICA it was noted that Mme. Schumann-Heink who had gone to Europe with the purpose of bringing back to this country the children of her son who lost his life during the war, had been unsuccessful. Although this was stated broadcast in the dailies, as well, it is now found to be untrue, as the singer arrived in New York on the Dutch liner Rotterdam on Sept. 8, accompanied by her daughter-in-law and the two children of the latter. The young grandchildren of the contralto, Eilse, aged fourteen, and Hans-August, aged ten, will go directly to California where, when they have mastered the English language, they will go to school. Mme. Schumann-Heink was not permitted to enter Germany, and the members of her son's family had to join her in Amsterdam.

### Notable Record for Return Engagements is Feature of Frances Nash's Career

FRANCES NASH, the American pianist, will open her fifth season by playing the MacDowell D Minor Concerto with the Philadelphia Symphony Orchestra at the All-American Worcester Festival, on Oct. 10.

Miss Nash has been heard in nearly every musical center throughout the country, but after the holiday season she will make her first trip to the Pacific Coast and, other engagements permitting, she will make a tour of South America which she was unable to do last spring.

Frances Nash is thoroughly American having been born in the Middle West of French-American parentage. She has pursued her studies in both this country and in Europe, where she made her professional bow in 1914, appearing successfully, with the Berlin and Dresden Philharmonic societies. A conspicuous feature of her career has been her many return engagements which, by actual record, average 75 per cent of the cities in which she has played.

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## The King of Tenors Returns with His Family



ENRICO CARUSO as he appeared on board the liner Giuseppe Verdi shortly before landing in New York on Sept. 3, accompanied by his wife, formerly Dorothy Park Benjamin of New York, and his son, Enrico, Jr. Young Enrico will go to Harvard for a course in electrical engineering.

Photo by C. Curtis Photo News

### SEATTLE PLANS UNIQUE PROGRAMS FOR SAILORS

men of the Fleet to Be Entertained by Temple Choir—Cornish School Announces Scholarships

SEATTLE, WASH., Sept. 3.—Taking thought for the sailors who, for some reason, will not be permitted shore leave when the fleet sails into Puget Sound to anchor off Seattle, there is being arranged a series of concerts. It is said by the naval experts who have been consulted that there are 3000 sailors who will be deprived of "shore-leave." The temple choir of 250 singers, a great band of 60 pieces, and pupils of all the principal dancing schools of Seattle will be allowed nightly into the center of the fleet, and there on the biggest barge obtainable in this region will give performances, while the searchlights of the various battleships will provide "the spot." Sufficient money for the expense of this undertaking has been voted by the Chamber of Commerce. Carl Reiter, the Orpheum manager in the Northwest, will be the showman in charge of the nightly events.

The Cornish School of Music will give four scholarships this year, an innovation that marks another element in the enterprises of Nellie Cornish. Boyd Wells, dean of the institution, will give

a piano scholarship; Kirk Towns will give a vocal scholarship; Francis J. Armstrong, head of the violin department of the school, will give a scholarship, as will also George Kirchner, cellist. Examinations for these gifts will be held Wednesday evening, Sept. 10, and the judges will include the instructors named, Miss Cornish and a committee of five musicians unconnected with the school, including the writer.

With its season completely financed, the Seattle Symphony Orchestra begins rehearsals in two weeks. Conductor John Spargur is doing his best to mend the rents made in the membership by the too vigorous competition of the orchestras of San Francisco and Los Angeles—particularly Los Angeles. W. A.

### Bruno Huhn Has Reopened His Studio

Bruno Huhn has returned from a ten weeks' stay at East Hampton, Long Island, and reopened his vocal studio on West Fifty-eighth Street, New York.

WILKES-BARRE, PA.—The choir of the First Methodist Episcopal Church, David J. Williams, director, recently was heard in an interesting concert. Solos were offered by Hazel McHenry, soprano; Mrs. W. E. Woodruff, contralto; Thomas R. Williams, tenor; Haydn Morgan, bass; George V. Sheedor and R. S. Kilgore, violinists, and Miriam Finney, harpist.

### SIMMONS PUPILS APPEAR IN CONCERT AT LAKE HOPATCONG



Louis Simmons, the New York Vocal Instructor, at Lake Hopatcong, N. J.

In the above picture Louis Simmons, the New York vocal teacher, is shown on the shore of Lake Hopatcong, where he spent the summer, holding his summer classes there. On Friday, Aug. 29, Mr. Simmons presented three of his pupils in a recital at the Lake Hopatcong Yacht Club and was congratulated on all sides for the excellent performance given. Hertha Harmon, soprano; Rose Tracy, soprano, and Joseph Mendelsohn, baritone, were the singers. Miss Tracy won favor in the famous Norwegian "Echo Song," Horn's "I've Been Roaming" and Rimsky-Korsakoff's "Chanson Indoue," and later in Dichmont's "Such a Lil' Feller" and Arditi's "Il Bacio." For Miss Harmon there were the familiar aria from "Hérodiade" and the "In Quelle Trine" from Puccini's "Manon Lescaut,"

as well as songs by Spross, Hue, Haile and Bemberg, in all of which she was warmly received. Mr. Mendelsohn's young baritone of twenty-three, who has worked with Mr. Simmons for five years, scored heavily in an aria from Lehmann's "Persian Garden," a Mozart aria, Bruno Huhn's "Invictus" to Chadwick songs and Aylward's "A Khaki Lad." With Miss Harmon he sang the Hoffman duet, "I Feel Thy Gentle Spirit." Clara Wullner played the piano accompaniments for the singers in artistic style.

Mr. Simmons resumes his teaching at his New York studio on Fifth Avenue about Sept. 15. He is planning with Hudson Maxim, the noted inventor, who owns property at Lake Hopatcong, to launch a Chautauqua for the summer months at this famous resort. A large auditorium is planned where many excellent concerts will be given.

### NEGRO MUSICIANS ORGANIZE

Form Society to Encourage Creative Work Among Colored Artists

CHICAGO, Sept. 6.—After a series of meetings, beginning in this city on July 29-31 and followed by others in New York, the National Association of Negro Musicians was organized. At the first meeting the officers elected included Henry L. Grant of Washington, D. C., as president; Nora Douglass-Holt, Chicago, vice-president; Alice Carter Simmons, Tuskegee Institute, secretary; Deacon Johnson, New York City, treasurer. The Board of Directors includes with the officers, Clarence Cameron White, Boston; Kemper Harrell, Atlanta, Ga.; H. B. P. Johnson, Nashville; Carl R. Diton, Philadelphia, and T. Theodore Taylor, Chicago. On the Advisory Board are such men as Burleigh, Dett, J. Rosamond Johnson and others. The first meeting had a representation from twenty states, all of which were keenly interested in the movement and felt the great necessity for something of this nature.

Among the questions which the society wishes to work out are these—promotion of fellowship and fraternity; mutual encouragement; friendly rivalry and helpful criticism; methods for systematic education in schools as to the broader significance and truer appreciation of Negro Music; fostering Negro talent; creating racial expression; ways and means of stimulating creative effort by creating a demand for works of Negro composers; of placing music profession, generally, on a more profitable basis; support of the itinerant artist and orchestra; ways and means of establishing a Scholarship fund.

BLUEFIELD, W. VA.—J. Virginia Nelms of San Antonio, Tex., opened a studio for the teaching of vocal and instrumental music on Sept. 1.

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PORTLAND, ORE.—Genevieve Gilbert, soprano, sang recently for the Portland Women's Ad. Club. Mayme Helen Flynn was her accompanist.

PITTSFIELD, MASS.—Lillia Yates, soprano in the First Church Quartet, was married in Bridgeport recently to Rudolph Jacobs of Chicago.

HOLYOKE, MASS.—A concert was given on Sept. 6 under the direction of Poali Zion at Zion Hall. Bernard Chagi, cantor, of Boston, gave a program of Jewish folk music.

CHICAGO, ILL.—Walter P. Zimmerman, who was recently mustered out of the Federal service, has resumed his duties as organist at the First Church of Christ, Scientist.

TOPEKA, KAN.—Henry V. Stearns of Jacksonville, Ill., has been appointed dean of Washburn College and will take up his duties on the opening of the school this month.

MONTPELIER, VT.—Prof. A. W. Wheaton, music instructor, has returned from a two weeks' vacation spent in motoring to Boston and along the coast from Providence, R. I., to Cape Ann.

WESTFIELD, MASS.—A fine musical program was given at the mass meeting held here on Aug. 31. Lean J. Bartlett, organist, Frederick Goodwin, and Mrs. Ernestine Gauthier Reed were the soloists.

EVANSVILLE, IND.—Paul de Launay, organist at St. John's Church, has resigned to take a position in Birmingham, Ala. Mr. de Launay will establish a conservatory of music in connection with Howard College.

PITTSFIELD, MASS.—Gertrude Watson presented the Onota Quartet in the first recitals of the season. Miss Watson is pianist of the organization. Prof. Alfred T. Mason will resume his duties as organist and choirmaster.

ALTON, ILL.—George E. Turner, A.A.G.O., has signed a contract to serve as organist and choir director of the First Methodist Church of Waterloo, Iowa. Mr. Turner also will conduct a school of music in Waterloo.

NORTH ADAMS, MASS.—A new course in Appreciation of Music is to be introduced by Supervisor of Music James M. Chambers into the course at the Drury High School. It is to be considered as one of the major subjects at the school.

TACOMA, WASH.—Dr. Robert L. Schofield, who has been director for seven years of the conservatory at the College of Puget Sound, will leave this month for Manila, where he has accepted a position at the University of the Philippines.

LOS ANGELES, CAL.—Enice Landrum recently inaugurated a series of student recitals at her studio. Those offering the program were Florence McIntyre, Virginia Ward, Webster Aitken, Geraldine MacClosky and Catherine Rutherford.

NEW HAVEN, CONN.—Prof. and Mrs. Harry B. Jepson have returned to town from Noank, their summer home. Edward A. Leopold, another of the city's musicians, is also preparing to open his studio after a motoring trip through New England.

DORSET, VT.—A benefit recital was given recently at the lecture room of the church by Henry Fuchs of University of Virginia, violinist, and Harriet Holley of Dorset and New York City, pianist. The delightful benefit program was enjoyed by a large audience.

LYNCHBURG, VA.—Mrs. J. J. Collins, one of Lynchburg's pipe organists, is arranging, in the name of the Musical Three-Hundred Club of Lynchburg, for parlor concerts to be given here this fall

by several big artists. Only the members of the club will attend the recitals.

LUDLOW, MASS.—Plans for the coming season were made by the Ludlow Glee Club at its meeting on Sept. 2. Rehearsals are to be held on Wednesdays. The officers of the club are Frank W. Seavey, president; Chester M. Bates, secretary, and treasurer, and J. H. Paradis, leader.

CHARLES CITY, IA.—Theodore A. Gundry, a graduate of the New England Conservatory of Music, has been appointed director of the orchestra department and violin instructor at the State Teachers' College, Cedar Falls, to succeed Prof. C. W. Merrill, who recently resigned.

LOS ANGELES, CAL.—Patrick O'Neill, tenor, who has been choirmaster at one of the leading churches at Omaha, Neb., for a number of years, has accepted a position with the Westlake Art Studio School, Caroline Wood, director. Mr. O'Neill will be in charge of the vocal department.

NEW HAVEN, CONN.—Edward A. Parsons, the well-known teacher, of this city, has returned with Mrs. Parsons after a seven weeks' stay at their summer home in Vineyard Haven. Among their guests were Flora McKendrick, of West Haven, and Mary Maraffi of Bridgeport, both artist-pupils of Mr. Parsons.

CHARLES CITY, IA.—Mrs. Ella Mae Clark of this city has been appointed supervisor of music in the public schools for the ensuing year. Mrs. Clark was director of the chorus choir at the First M. E. Church for several years. She has been taking a special course in school music at the State Teachers' College this summer.

MERIDEN, CONN.—John Richardson, well known as a musician here, has been appointed secretary of the Chamber of Commerce. He was bass soloist of St. Paul's Church Choir for years, and later in the choir at Trinity Methodist Church in Springfield. He was also a member of the Masonic Choir of Waterbury and in the Home Glee Club.

PORTLAND, ORE.—Recently Robert Louis Barron, violinist, accompanied by Ida May Cook, gave an enjoyable program at the Multnomah County farm. Mr. Barron was also soloist at the lawn fête given for the Oregon Woman's building fund in the gardens of "Overcast" at Mr. R. M. Tuttle's handsome home on Mount Tabor. Miss Cook was accompanist.

PORTLAND, ORE.—The piano pupils of Beatrice Shelton, assisted by Ada Miller, soprano; Mrs. A. A. Schramm, pianist; A. A. Schramm, tenor, and T. S. Roberts, organist, were heard recently in recital at Salem. The following pupils offered the program: Ruth Bedford, Robert Rawson, Gretchen Brown, Joanna James, Gladys Harbert and Genevieve Yanneke.

LYNCHBURG, VA.—Emma Adams, another of Lynchburg's church organists, is financing three concerts to be given in Lynchburg the coming season by Gall-urci, John McCormack and Alda. The Randolph Macon College here will open its doors to a large army of students Sept. 15. The college has a good musical school with instruction in piano, organ, voice and violin.

BURLINGTON, VT.—The first announcement of music teachers' plans to be made for the coming season is that of Mrs. Florence Wood Russell. She has announced that she will give a series of individual song recitals by some of her more advanced pupils, each with an assisting artist, either pianist, violinist, or harpist. Priscilla Aikey will be the first to appear, in November. This series will be in addition to Mrs. Russell's regular pupils' recital.

NORWICH, N. Y.—A musical service was held recently at the Broad Street Methodist Episcopal Church, under the direction of F. W. Riesberg, organist and choirmaster, and Veda Zellar, assistant organist. Songs were featured by John Prindle Scott. The soloists were Mrs. John H. Stewart, soprano; James W. Smith, tenor; Mrs. A. E. Halbert, contralto; Callista Gardiner Smith, contralto; Elmer Weeks, bass; Van Burchard, bass; Mrs. Floyd Rounds and Harriet Barkley Riesberg, sopranos.

JACKSONVILLE, ILL.—Henry Ward Pearson has resigned as director of the conservatory of music at Hood College, Frederick, Md., to become dean of the college of music of the Illinois Woman's College. Besides teaching advanced piano, organ and theory courses, Mr. Pearson will conduct the school orchestra and the Madrigal Club, composed of the best voices of the school. He also has been elected organist and choirmaster of Grace Methodist Episcopal Church, which will maintain a vested choir and quartet.

BURLINGTON, VT.—Mr. and Mrs. George H. Wilder, well known teachers of this city, assisted in a program at the Woodmont Country Club at New Haven, Conn., recently. Mrs. Wilder was warmly greeted and had to repeat a number she sang a year ago, "The Americans Come," by Foster. Mr. Wilder's flute numbers were also enthusiastically received. Other artists on the program were Mrs. Minnie L. Sample, soprano, formerly of Burlington; Clara Gray, mezzo-soprano; Raymond H. Clark, tenor, and Frederick D. Adams, Jr., pianist.

PORTLAND, ORE.—The First Church of Christ, Scientist, has secured Eloise Anita Hall-Cook as soprano soloist for the winter. The soloist of Second Church, Scientist, is Mrs. Grant Thomas, con-

tralto. W. H. Farringer will be the organist. The Third Church, Scientist, will have Daisy Gibson, contralto, a soloist, and Maisie Foster as organist. Fourth Church, Edward Thomas, baritone, and Agnes Love as organist; Fifth Church, Mrs. John B. Adams, soprano soloist, and Mrs. Nellie Peterson, organist; Sixth Church, Dr. Stuart McGuire, soloist, and Ella Connell Jesse, organist.

PORTLAND, ORE.—The first meeting of the Carrie Jacobs-Bond Musical Club was held recently at the residence of Margaret and Elizabeth Reynolds. A business session was held in the morning, the president, Marian Jollinger, presiding. A program was given under the direction of Mrs. Carrie R. Beaumont. The soloists were Margaret Hummel, Virginia Hale, Marcell Wells, Dorothy Griffith, Frances Jordon, Leone Swengel, Dorothy Gruber, Charlotte Griffith, Lucille Dixon, Marian McLaughlin, Helen Smith, Irene Horn, Elizabeth Reynolds, Virginia Burdick, Marguerite Sweet, Lewis Jordon, Margaret Reynolds, Mrs. Beaumont, Imboden and Etelka Parrish. Marian Tobey and Marian Zollinger.

SALEM, MASS.—Community Sings are being held regularly every Saturday evening at Juniper Hall, Salem Willows by a group of music lovers of Salem. About 300 persons comprise this Community Chorus, which is led by a volunteer song leader, H. C. Perry. The pianist, H. R. Ellis, is also a volunteer. The chorus is the outgrowth of a singing Sunday afternoon and evening community sing, held at Salem Willows two months ago, and conducted by Stetson Humphrey, music director of the Boston War Camp Community Service. Curiously enough the "sing" was arranged by the street railway management of Salem, the first time in New England this has occurred. A total of 9000 persons attended the sing and immediately afterwards 300 of the group organized the permanent chorus with regular weekly meetings.

## TORONTO PROVES MUSICAL INTEREST

### Good Results from Amateur Singing Contest — Music for Visiting Prince

TORONTO, CAN., Sept. 6.—The Canadian National Exhibition held in Toronto from Aug. 23 to Sept. 6, was more important this year than ever before in its musical features and its promotion of music. Some excellent bands were heard during the two weeks, including the Grenadier Guards' Band, which was brought out from England with the permission of the King and the British War Office. This band gave programs twice daily and came in for a great deal of favorable comment. Choral music was also a feature of the grand stand performance, the choir of St. Anne's Church, nearly one hundred members, again furnishing the music, under the leadership of the choirmaster, E. Miller.

A most important musical feature this year was a vocal contest for amateur singers, two \$150 scholarships being offered for the best man and woman singer, the money to be used for tuition with any teacher that the successful candidate might choose. There were 124 young people in the preliminary trials. Each day a certain number of entries were heard and the judges picked singers to go into the finals. It is estimated that at least 1200 persons stood from one to two hours daily to hear the vocalists and on occasions there were as many more trying to gain admittance. These figures have convinced the people who promoted the new feature that the public is interested in such endeavors, and the suggestion has been made that a special building be erected on the grounds for musical events, where, in addition to vocal contests, orchestral or band concerts may be held. The musical people claim that this year's experiment has proved that there are sufficient people interested in music to justify special arrangements by the management for making it one of the biggest attractions of the annual fair.

First prize among the women went to Miss E. Jarvis, Toronto, who sang Tosti's "La Serenata", while A. Plumstead of Paris, Ont., won the men's scholarship with his singing of "The Last Call". Sanderson. In the women's class second honors were awarded to Miss N. Lanson, while Edith Wingate was third. For the men, second place was won by W. J. Hopkins.

The ten men who comprised the board of judges are all prominent in local musical circles and were, Dr. A. S. Vogt, Dalton Baker, David Dick Slater, Signor Carboni, Signor Morando, Alfred Bruce Dr. Albert Ham, Frank Welsman, Bert Hambourg and Herbert Fricker.

A feature of the reception to the Prince of Wales in Toronto was the singing of the school children's choir of 800 voices at the Parliament Buildings. The choir was made up of the members of the Empire Day Concert Chorus and of the Festival of the Lilies, and was conducted by Mrs. Carrie Reid-Spence, who has trained the children since the illness of Llew Rees, supervisor of music in Toronto Public Schools.

The singing of the Welsh Choir was also one of the fine contributions to the reception to the Prince. "Men of Harlech" was sung with admirable feeling and force. The historic "God Bless Our Prince of Wales" was particularly appropriate. This anthem was composed by Brindley-Richards on the occasion of the serious illness of the late King Edward, then Prince of Wales.

The Canadian Guild of Organists held its tenth annual meeting in Toronto this week. At a conference at St. James Cathedral Parish House, the president, Dr. Albert Ham, presided, and the secretary, George Crawford, reported a considerable increase in the membership of the Guild and the inclusion of the most accomplished organists of the Dominion. The following officers were elected for the ensuing year: Patron—The Duke of Devonshire; Patrons—Sir Frederick Bridge, Mus. Doc. and Sir Walter Parratt, Mus. Doc. president—Dr. Albert Ham, F.R.C.O.; vice-presidents—Arthur Dorey, F.R.C.O.; Percival Ilsey, F.R.C.O.; C. Wheeler, F.C.G.O.; Healey Willan, F.C.O.; Council—Geo. F. Austin, Mus. Bac.; J. W. Bearder, F.R.C.O.; Dr. Broome, A. H. Egg, F.R.C.O.; H. Fricker, Mus. Bac., F.R.C.O.; F. G. K. master, F.C.G.O.; Dr. E. McMillan, F.C.O.; W. H. Montgomery, Mus. Bac., F.C.O.; H. E. J. Vernon, Mus. Bac., F.R.C.O.; F. L. Willgoose, Mus. Bac., F.R.C.O. In the evening there was a large audience in Convocation Hall. Toronto University, at an organ recital by distinguished members of the Guild. The players were Richard Tattersall, H. Fricker, Healey Willan, C. E. Wheeler, Dr. Ernest MacMillan and F. A. Mount. The next afternoon there was a general meeting at which short papers were read by H. A. Fricker, F. A. Moure, P. Ilsey and Capt. A. Williams of the Grenadier Guards' Band of England. The evening an informal dinner was held at the King Edward Hotel.



## Round Lake, N. Y., a Summer Center of Music

Fine Summer Session Carried Through at Cornell Summer School—Kronold, Lamont, Dretke, Helen Steele and Other Artists Appear on Programs

A BRILLIANT summer session was carried through this year by A. Y. Cornell at his summer school at Round Lake, N. Y. One of the largest classes of students from all over the country assembled this year to study with the well-known New York teacher and conductor and much was accomplished in the six weeks' study.

On July 22 a concert was given at the Round Lake Auditorium by Hans Kronold, 'cellist, Charlotte H. Philip, reader, Helen A. Steele, pianist, and Clarence A. Dretke, baritone. Mr. Kronold scored in pieces by Sokoloff, Rimsky-Korsakoff, Cagella and Popper, while Miss Steele was heard to great advantage in works by Chopin and Paderewski. For Mr. Dretke there was the Prologue from Leoncavallo's "Pagliacci," which he sang finely. Miss Philip gave pleasure with her recitations. At the evening services in the Auditorium on Aug. 3 Mr. Cornell gave Rossini's "Stabat Mater," with Lillian Shepherd Willis, soprano, Minna J. Gaudry, contralto, J. Roy Willis, tenor, and George L. Craig, bass, with Miss Steele at the organ. And on the following Sunday evening he presented parts of Haydn's "Creation," with Mrs. Willis and Messrs. Willis and Craig as the soloists. Both oratorio performances were of a high standard. In the "Stabat Mater" performance Walter J. Smythe, tenor, scored in the "Cuius Animam" and Elizabeth Pruitt, soprano, in the "Inflamatus."

Another excellent concert was given on the evening of July 25 in the Auditorium when Mr. Kronold was heard again with pleasure in works by Wieniawski, Drdla, Boccherini, Martini, Dittersdorf, Kronold, van Goens and Sinding. On this occasion Forrest Lamont, tenor of the Chicago Opera Association and for many years a Cornell pupil, scored in arias from "Bohème" and "Trovatore" and with Stella Norelli, soprano, in the duet from Act I of "Madama Butterfly" and the "Miserere" from "Trovatore." Mme. Norelli was heard in the waltz song from Gounod's "Romeo and Juliet," which she sang brilliantly. Helen A. Steele added another success to her list with her playing of Sibelius's "Valse Triste" and Liszt's Eleventh Hungarian Rhapsody.

While at Round Lake one of Mr. Cornell's artist pupils, Letitia Withrow, soprano, was engaged by J. Oscar Miller as assistant vocal teacher at Greenville (S. C.) Women's College. Mr. Miller making the trip from New York, where he was visiting, to Round Lake for the especial purpose of hearing her. Elizabeth Pruitt, soprano, of Roswell, N. M.,



A Group of Students at the A. Y. Cornell Summer School of Vocal Instruction at Round Lake, N. Y. Mr. Cornell is shown on the extreme right of the group

gave an enjoyable recital on the evening of Aug. 8 in the Auditorium. Miss Pruitt on this occasion sang classic pieces by Lotti, Caccini and Veracini, modern French

15 Elizabeth Lineberger of Belmont, N. C., was heard in songs by Pierné and Aubert, Katherine Bean, of Knoxville, Tenn., in Fay Foster's "One Golden Day"; Vivian



Letitia Withrow, Soprano, Who Has Been Engaged to Teach at Greenville (S. C.) Women's College

songs by Staub, Fourdrain and Szulc, the aria "Pace, Pace, Mio Dio" from "Forza del Destino," an entire group of Howard Brockway's "Lonesome Tunes," including "The Nightingale," "Frog Went a-Courting," "The Bed-time Song," and "The Old Maid's Song," and four songs by American and English composers, including Thayer's "June," Rusk's "Spring-time of the Year," del Riego's "Homing" and Burleigh's "Didn't It Rain?" She displayed a lovely voice and marked interpretative skill and was applauded heartily. Miss Steele played her accompaniments admirably.

In addition to these events Mr. Cornell gave two big concerts in which the pupils of the summer school appeared. On Aug.



Elizabeth Pruitt, Soprano, Who Gave a Successful Recital on Aug. 8 at Round Lake

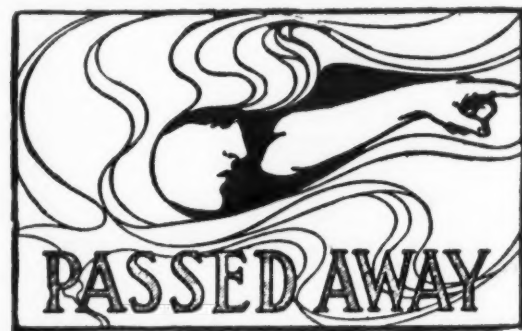
Pruitt, of Fort Worth, Tex., in songs by Hageman and Woodman; George L. Craig, of Holyoke, Mass., in the "Vision Fugitive," aria from Massenet's "Hérodiade"; Lillian Shepherd Willis, of Herkimer, N. Y., in the "Ah, fors è lui" aria from "Traviata"; Elaine Taylor of Wilkes-Barre, Pa., in the "Ah, Mon Fils" aria from "Prophète"; Helyne Bean of Knoxville, Tenn., in Denza's "May Morning"; John C. Dandurand of Cohoes, N. Y., in songs by Locher and Schneider; Helen Husband of Hamilton, Can., in Rossini's "Bel Raggio," Albert K. Cook of Mechanicsville, N. Y., in Spross's "A Song of Steel"; May Eleanor D'Arcy of Scitico, Conn., in the "Il est doux" aria from "Hérodiade"; Grace E. Martin of Orlando, Fla., in

Mabel Daniels's "Song of the Persian Captive"; Bessie E. Peyton of Front Royal, Va., and Adelaide Campbell, of Hollins, Va., in the duet from "Lakmé"; Letitia Withrow, of Dublin, Va., sang songs by Duparc and Bemberg; Minna J. Gaudry, of Savannah, Ga., a Gounod aria; J. Roy Willis, of Herkimer, N. Y., a Braga aria; Clarence R. Dretke, of Canton, O., songs by Cecil Forsyth and Campbell-Tipton, and Elizabeth Pruitt, of Roswell, N. M., the aria "Madre, Pietosa Vergine," from "Forza del Destino." The program was closed with the "Good-Night" quartet from "Martha," sung by Mmes. Willis and Martin and Messrs. Willis and Craig.

Mr. Cornell has returned to New York and will begin his teaching at his Carnegie Hall studio the last week in September.

### Spanish Musicians Go on Strike

HAVANA, Sept. 5.—Word was received here recently from Madrid that the chorus girls and men and musicians, following the example of theatrical and musical circles of New York, have gone on strike. Their platform has not yet been decided upon, but it is understood that they will shortly present an ultimatum to the managers in the Spanish capital.



### Edward F. Johnston

Edward F. Johnston, a prominent New York organist, died in St. Vincent's Hospital, New York City, on Sept. 4, from a complication of diseases. He was born in Scotland in 1879 and became a pupil of the Royal Academy of Music, London, at the age of ten, afterwards studying for a time at the Conservatory in Florence, Italy. Later he settled in Edinburgh, as an organist and teacher, where he also produced a lyric opera, "Cinderella," with much success. Mr. Johnston made a visit to the United States early in 1907, and while here was engaged as organist for the Jamestown Exposition held that year. After this engagement he accepted a position at the Emma Willard Conservatory in Troy, New York, also becoming the organist at St. John's P. E. Church in that city. In 1910 he was appointed organist and lecturer on harmony at Cornell University, Ithaca, N. Y. In New York City Mr. Johnston was first organist of Calvary Baptist Church, and at the time of his death was organist at the Madison Avenue Baptist Church.

As a "movie" organist Mr. Johnston was considered one of the best in the field and in succession was engaged at the Rialto and Broadway theaters. He was to reign at the new Capitol Theater as soon as it was completed.

As a composer he also revealed gifts. His name first came into prominence as the result of the great popularity his "Evensong" for organ enjoyed, a composition well known to practically every organist in the country. Many of his other organ compositions, such as "Resurrection Morn," "Midsummer Caprice," etc., have also become standard numbers. His operettas, written chiefly for amateur organizations, entitled "The Drum-Major," "Pocahontas," "O Hara San," etc., are known from coast to coast. On the eve of his removal to St. Vincent's Hospital Mr. Johnston put the finishing touches to another operetta entitled "Cinderella," the book by Maude Elizabeth Inch.

### Leona J. Shannon

Leona J. Shannon, sister of Orrin Johnston, the actor, and mother of Gertrude Shannon, who was chosen to sing in "The Mikado" at the Shubert Theater, died on Sept. 6, in New York, aged forty-nine years. Mrs. Shannon had served as a war nurse in Florence and other Italian cities while her daughter studied music in Italy.

### Edna Baier

ATLANTIC CITY, N. J., Sept. 6.—Edna Baier, a popular vocalist and an active member of the Crescendo Club died here on Sept. 3. Miss Baier had studied in various conservatories in the Eastern United States and was frequently heard at musicales and concerts. She was soprano soloist at the Beth-Israel Temple.

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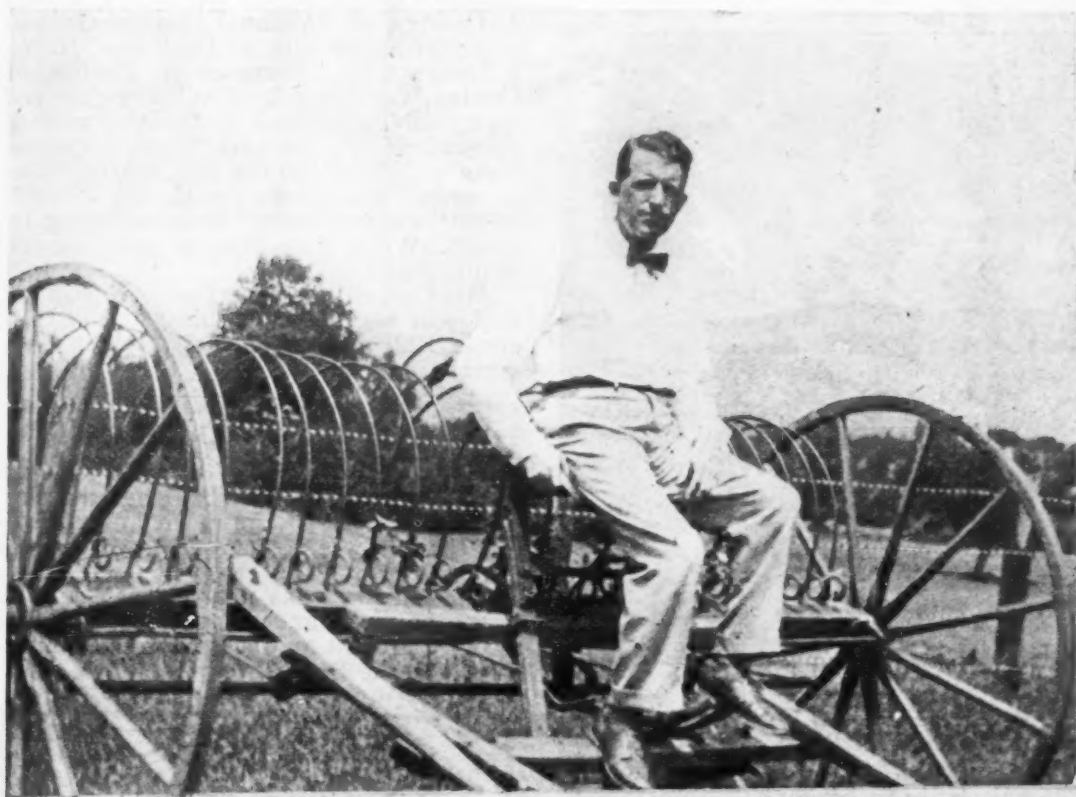
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## "WHERE THEY ARE" WITH INDIAN SUMMER'S DAWN



WE don't know quite what John Barnes Wells is doing, nor just what variety of agricultural vehicle he's seated upon, in the upper left-hand picture. Obviously he's not engaged in any one of the myriad orthodox summer pastimes. But we'll wager the tenor's happy, for all his semi-serious expression. (Photo by Bain News Service.) In the photo to Mr. Wells's right are seen Alexander Bloch, the New York violinist, and his wife, Blanche Bloch, pianist, with a California friend, snapped

in the Fire Warden's house in Prospect Mountain, Lake George, N. Y. Once more to the right and we come upon Greta Masson, soprano, of New York, in the cornfield at Oshawa, Ontario, Canada, where she has been spending her vacation.

The lower panel discovers (to begin at the left) Ethelynde Smith, the soprano, at Lake Winnepesaukee. Then there is Maud Powell in a new rôle—clearing underbrush at her home in Whitefield, N. H. (Photo by Bain News Service.) And finally, at the right, Betty McKenna greets us at her home in Kentucky.

### CINCINNATI PLANS FOR FULLEST SEASON

#### Heavy Enrollments Mark Beginning of Year—Beddoe and Reeves to Teach in City

CINCINNATI, Sept. 6.—All the anticipation of one of the best seasons in many years are borne out by the great attendance at the Conservatory and College of Music. Both these institutions have the largest enrollment they have had in years, and everybody is happy. The private teachers have the same report, and while things will be in fuller swing next week, it is safe to say that a year of unprecedented prosperity is assured.

Dan Beddoe, the well-known oratorio tenor, who becomes a member of the Conservatory faculty, arrived here during the week and, literally speaking, took off his coat at once and went to work. A large class was awaiting his coming. Beddoe expects to be a Cincinnatian in all that name implies. His family is here with him.

Another newcomer at the Conservatory is Will Reeves, the community song leader. He will take the place of Otto K.

Staps in the teaching of organ and chorus work. Reeves came here a little more than a year ago to do some war work in the community singing line. Now he is the official community singing leader for the town and has really done some unusually effective things. He is directing choruses in the big factories and stores and the community singing at the concerts given in the public parks have been one of the delightful features of that work. It is said that one hundred leading men of the city have guaranteed him a salary of \$5,000. Reeves has many plans for the work during the winter and has gathered about him a committee to help in the work which is designed to have a far-reaching effect on the community singing movement next winter.

Karl Kirksmith, first 'cellist of the Cincinnati Symphony orchestra, has just returned from a vacation spent in Texas. Incidentally he incapacitated himself for a fortnight by having his hand smashed in a street-car door the day he returned home. While the injury is not serious it will prevent him from playing for a few weeks.

Minnie Tracey has been enjoying her vacation at Ft. Thomas, but she too will return to the city to begin work at her

studio next week. She expects to give some special operatic evenings with her pupils next winter.

The summer organization of the Cincinnati Symphony orchestra, which has been playing at the Zoo, under the direction of Theodore Beresina, closes its engagement this evening. Most of the men will remain here, after brief vacations, as Ysaye is expected in town early next month to begin work for the regular symphony season, which will open on Oct. 24.

The first concert of the season will be given in Music Hall on Oct. 1. Sousa

and his band will be the attraction. Harry Askin, who is managing Sousa this year, was in town for a day or two last week and reports that Sousa has never had such a successful season as he is enjoying this year.

The Musical Art Society, under the direction of John G. Fehring, has resumed its rehearsals for the coming season and will give its first concert early in November. Three of the former members of the society gave their lives on the battlefields of France during the war. The others all returned.

J. H. T.

#### Baltimore Singer Buried

BALTIMORE, Md., Sept. 5.—The burial service of Annetta Maria Dull, the Baltimore soprano, who died Oct. 16, 1918, from influenza, on the eve of her departure to France as a concert singer for the soldiers of the American Expeditionary Forces in France, took place this

afternoon at Woodlawn Cemetery. The burial was delayed for the completion of the mausoleum erected in her memory by her parents. The mausoleum contains a stained-glass portrait window of the young Baltimore singer. Miss Dull was gaining reputation as a talented singer and had appeared in many local concerts before her illness.

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